VOGUE

75¢
FEB. 1

the new york collections

these are the clothes for spring...
75 real-life looks

8 good-looking women tell their
HEALTH AND BEAUTY SECRETS

STATE VISIT TO CHINA, 1905
Alice Roosevelt Longworth's Irreverent Memoir

VOZNESENSKY
he great Russian poet talks about women... life...what he nisses... what he likes

MEN TAKE OVER BIRTH-CONTROL

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FEBRUARY 1, 1972 (INCORPORATING VANITY FAIR)

VOGUE

PERRY L. RUSTON, Chairman ALEXANDER LIBERMAN, Editorial Director



COVER: A classic, real-life look to open the New York Collections—Bill Blass's delicious tweed suit that can be your spring passport anywhere in the world. Of pink-green-and-navy wool (Garigue fabric); pink lineny-silk lapels, cuffs, and stock shirt. Bonwit Teller; Hudson's; Gus Mayer; Harzfeld's; I. Magnin. Adolfo hat. Jade-diamond-and-gold earrings by Jean Schlumberger for Tiffany. . . . The face in-the-pink for spring wears Estée Lauder's New Re-Nutriv Creme Foundation in Beige Bisque. The coiffure is by Suga. Cover photograph by David Bailey.

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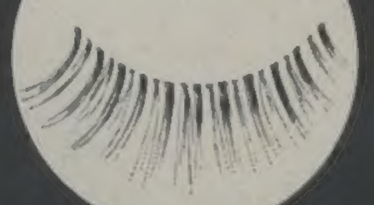
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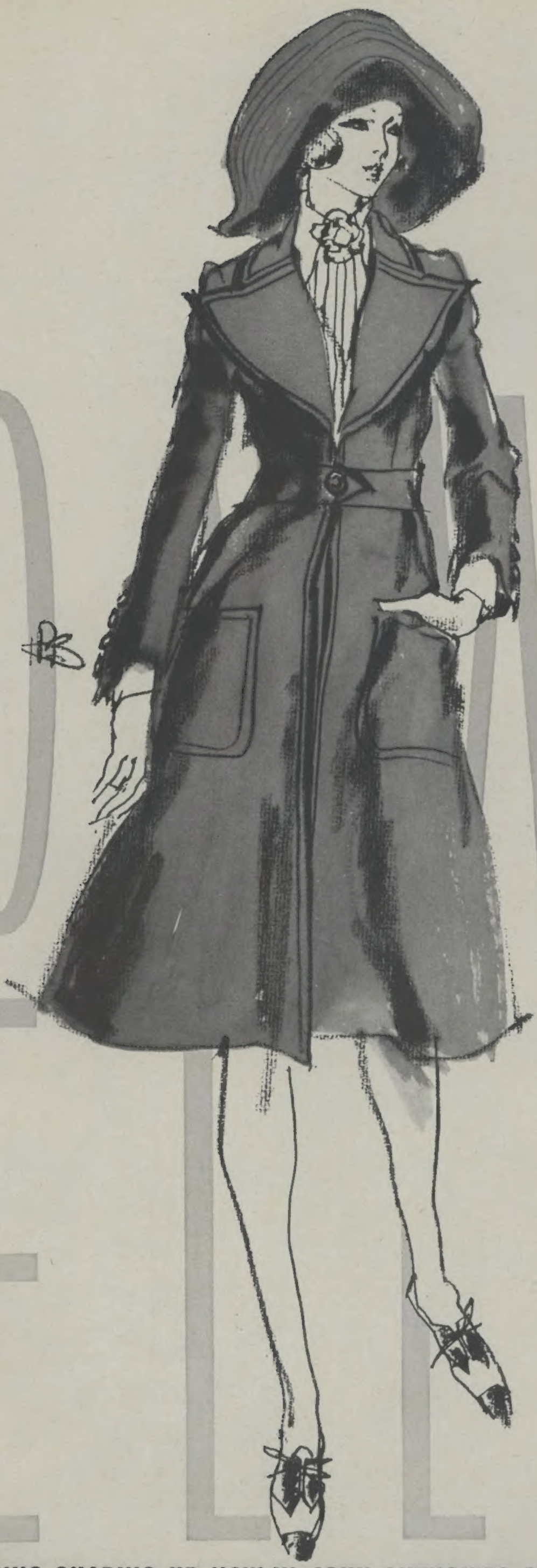


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The
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and the
snug-over sweater
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red, white and blue. $145.

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Abe Schrader



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FERRAGAMO opens
up new territory.
Black patent, white kid,
navy or red calfskin.
Made in Italy
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in a dance of red and navy pleats, plunged to there in Qiana® nylon — bared and beautiful for resort and summer. Ole Borden's design for Rembrandt, sizes 6 to 12, 165.00 In Contempora, at all Lord & Taylor stores

Jim Galate

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Lillie Rubin

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HOLLYWOOD ORLANDO WINTER PARK JACKSONVILLE TAMPA CHARLOTTE ATLANTA ARLINGTON
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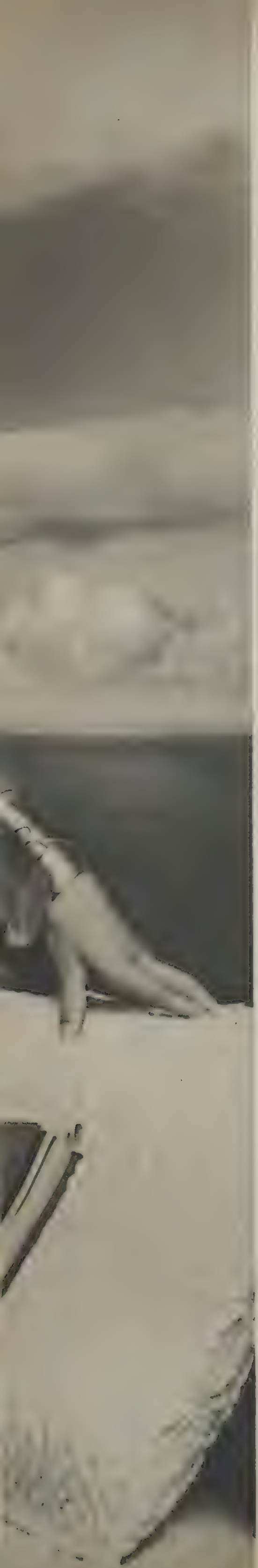


Jacobson's Michigan

A flip of flounce, a bright green, navy and white print on Qiana® nylon and a navy wool jersey sweater of multiple moods .what more could you ask for your spring days? Only that it be as carefree, enduring and wrinkle-shy as this sweater dress by NAT KAPLAN. $200.

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'If this whole under-30 thing has dented your ego, you should try these most remarkable creams.'

—Charles Revson



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Translucent Wrinkle Creme

(And its daytime companion, Translucent Wrinkle Lotion.)

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'Ultima' II—Charles Revson



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TO
LOOK
BEAUTIFUL

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Bodycling matte jersey dress, crisped white collar and cuffs. Burgundy and navy. $185.



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that ayres look ...as right today as it



1936 Hattie Carnegie



1937 Hattie Carnegie



1938 Louise Barnes Gallagher



1939 Hattie Carnegie



1940 Hattie Carnegie



1944 Claire Potter



1945 John Frederics



1946 Spectator Sports



1948 Traina—Norell



1949 Monte Sano



1955 Irene



1956 Ben Reig



1959 Irene



1960 Ben Reig



1966 Bill Blass



1968 Larry Aldrich



1968 Pauline Trigere



1969 Bill Blass

was in 1872...That Ayres Look 1972...



1943 Nettie Rosenstein



1944 Philip Mangone



1950 Brigance



1953 Hattie Carnegie



1963 Maurice Rentner



1964 Christian Dior



1970 Ben Reig



1971 Adele Simpson



The beautiful, beautiful bare white poult de soie camellia. Petaled. Perfect. Taking shelter under a long flung stole. It is Pauline Trigere doing that Ayres look for our 100th anniversary.

L.S. Ayres + co.

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The Orient Expressos

3 rich, exotic silver-and-spice shades
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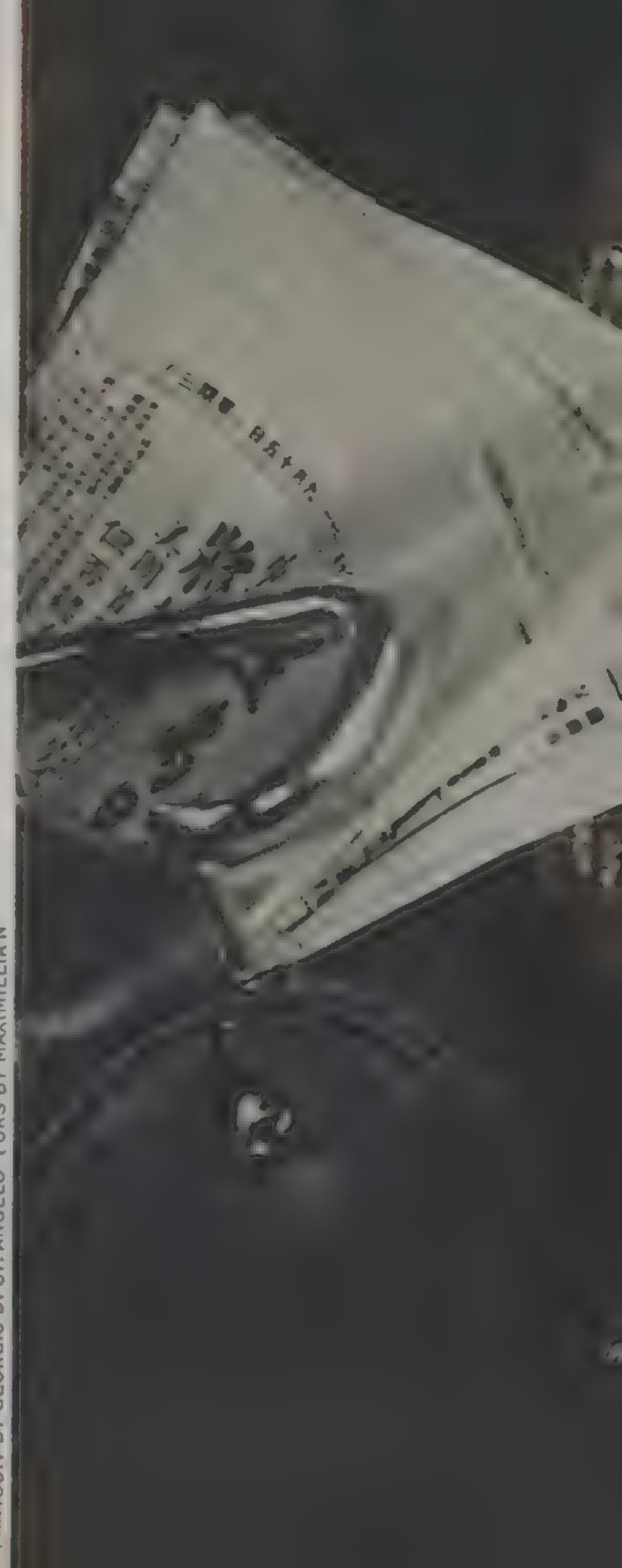


Come east with Revlon. Dress your mouth in the warm, sensuous colors of the Orient...melting with the soft splendor-of-frost we call 'Luminesque'...the new kind of silvery superfrost shine, master-minded by 'Moon Drops.'

We see this silver-spiced look as the start of a whole new dynasty of color... more lightstruck and luminous than any frosts you've seen. (Like melted pearls on your mouth!) Don't you have a yen for it? Express it while it's hot.

'Moon Drops' Luminesque Lipfrosts

Revlon



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Any makeup can color skin. Or cover skin. But if you want to be more than just temporarily beautiful, you need more than just ordinary makeup. Coty has it. Liquid Moisture Makeup with Protein. A totally new formula that finally makes flawless skin more than just a promise. Inside every lavish drop is precious protein conditioner that works to smooth skin and preserve moisture. The truth is, now that Liquid Moisture Makeup is here, putting on any other makeup would be kind of silly. After all, why should skin merely *look* beautiful, when it can *be* beautiful.



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A cotton melange created by Kasper for J. L. Sport in sizes 6-14. From the Pacesetter Shop, Boston


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with big ideas.
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Catherine Deneuve for Chanel



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The spirit of spring... Pierre Cardin's enchanting town suit with its breeze of a little tucked peplum jacket. A masterful bit of maneuvering in navy or white worsted wool crepe 360.00. Specialty Shop, Cleveland.

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Sizes 6-14, about $42. In very soph[illegible]
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498 SEVENTH AVENUE, NEW YORK

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Max Factor creates
the slow-whipped make-up that blesses
your skin with moisture all day long.

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Suddenly, a make-up your complexion can thrive on, UltraLucent Whipped Creme Make-Up. Slow-whipped into the fluffiest moisturizing make-up ever. So sheer, so light to the touch, so quick to pamper your complexion, you'll forget you're wearing any make-up at all. Yours in ten creme and four shimmer shades.



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Make-Up, the newest
moisturizing discovery
in the UltraLucent Era of

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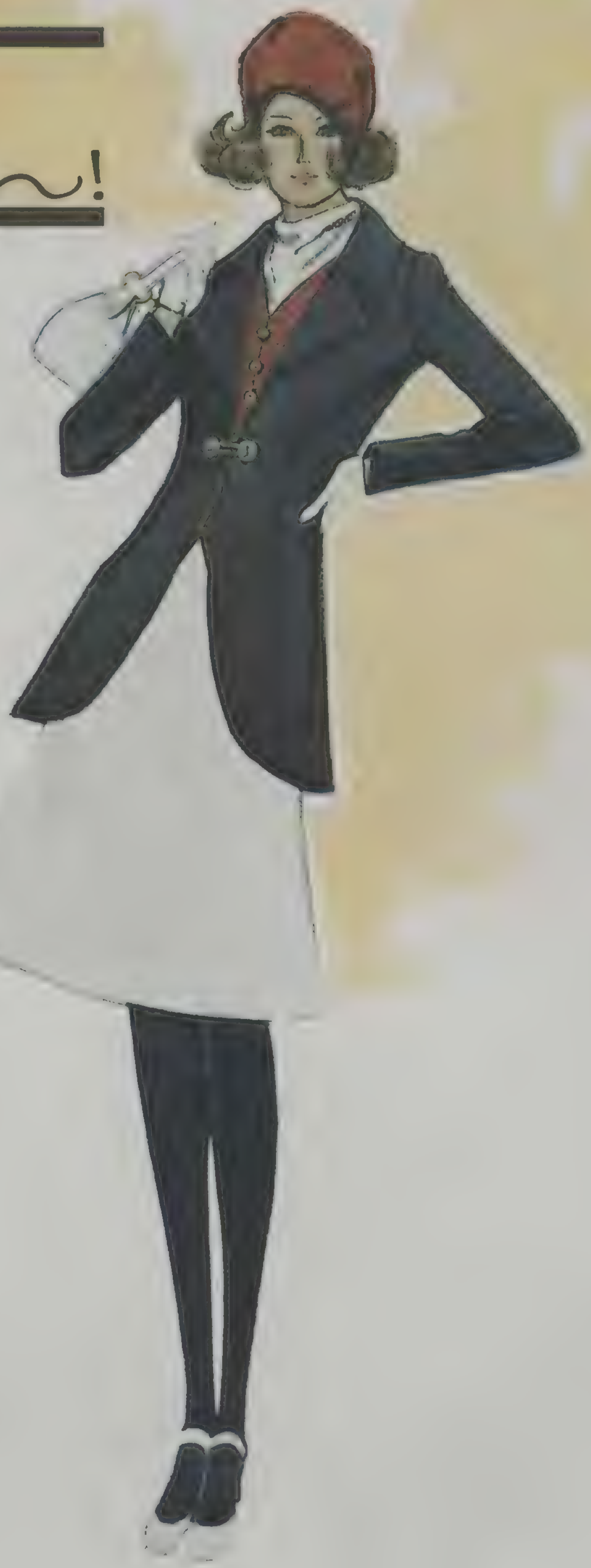
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Our Love Affair With Charlie. And Charlie's Girls.

by Franklin Simon

He makes us laugh. He makes us cry. He's the original Young Individualist. Now Charlie's back! In "The Great Dictator" and six more of his greatest films. Hold your sides. Bring your hanky. And wear your favorite individual expression from Charlie's Girls. Charlie's Girls makes things just for young individualists like you. And Franklin Simon has 58 stores throughout the country filled with them.

All Charlie's Girls designs are by Erika Elias. These flared white cotton chino pants feature a button front and multi-color belt. Sizes 5-13, $15. Her Portuguese sailor shirt is in navy cotton, S-M-L, $9.

The Young Individualist® At Franklin Simon FS







Our Love Affair With Charlie. And Charlie's Girls.

continued

Charlie didn't do it, Officer! He's just taking the blame for an innocent young orphan girl. (Sigh.) We'll go to the judge and swear by Charlie's Mustache to tell all.

We'll also tell him Charlie's Mustache is a division of Charlie's Girls. And just to set the record straight, left to right, he'll see us in a short sleeve placket front knit tee shift with an anchor on the breast pocket, in red or navy. Or in our short sleeve all cotton knit dirndl with solid ribbed bodice and striped skirt in navy with red, white and blue, to soften a hard judge's heart.

And if Charlie needs more help, our cotton knit short sleeve shirt shift with placket front, anchor trim and webbed belt—in red or navy—will wake that courtroom up! All in small, medium or large, $13.

After almost twenty years, Charlie's back.

While the Charles Chaplin Masterpieces are in your city, you'll be able to see him in seven of his favorite films."City Lights," "Modern Times," "The Great Dictator," "MonsieurVerdoux," "Limelight," "A King in New York," and a collection of three of his early short comedies called "A Chaplin Review."

Each feature is considered as one of the best films of our times. And each one is full of the emotion onlyThe Little Man can bring, from the slapstick of his early films, to the sensitivity and bittersweet comedy of "Limelight."

The Young Individualist® At Franklin Simon FS





Our Love Affair With Charlie. And Charlie's Girls.

continued

Don't be wistful, Charlie! You know you'll win our hearts in the end. Then, you'll have to make a choice. We'll be waiting in our Hang Ten fashions. Made just for Charlie's Girls.

Decisions, decisions, decisions. But we'll help you make an individual choice. From left to right, cotton knit green shorts with patch pockets and striped webbed belt, sleeveless striped cotton tank tee top, $11, and short sleeve cotton baby doll shirt in green, S-M-L, $7. (By Hang Ten)

A-line skirt with button front and flap pockets in red cotton chino, sizes 5-13, $11, red and gold cotton seersucker shirt with PJ-look top, in a cowboy print, sizes 5-13, $9, and acrylic crew neck ribbed sweater with cap sleeve in yellow, S-M-L, $7. (By Charlie's Girls)

Blue and aqua striped blazer jacket with pocket flaps and back belt, 50% cotton 50% polyester, sizes 5-13, $22, worn with blue pants with flap pockets and natural webbed belt, 85% cotton 15% polyester, S-M-L, $16, and cotton knit aqua tee shirt with crew neck and short cap sleeves, S-M-L, $7. (By Hang Ten)

The Young Individualist® At Franklin Simon FS

Our Love Affair With Charlie. And Charlie's Girls.

The Young Individualist™
At Franklin Simon

So long, Charlie! Thanks for sharing the limelight with us. We'll keep carrying the torch for you. And we'll tell everyone we meet how much we love you.

Meanwhile, we'll express ourselves and the way we like to look. A young individualist can be as different as she likes. In Charlie's Girls navy cotton corduroy pants with webbed belt, sizes 5-13, $16, and ribbed cotton elbow patch tee sweater, natural with navy, S-M-L, $16.



NEW YORK CITY—33 West 34th Street and at our 16 suburban stores in the New York area: Cross County, New Rochelle, Nanuet, Green Acres, Roosevelt Field, Manhasset, Willowbrook, Hackensack, Paramus, East Orange, Morristown, Menlo Park, Eatontown, Westport, Stamford, Milford, and Buffalo at Thruway Plaza • BOSTON area at Chestnut Hill, Natick Mall, South Shore Plaza, Burlington Mall • PHILADELPHIA area at Chesteut St., Germantown, Plymouth Meeting, Willow Grove, Haddonfield • WASHINGTON, D.C. area at Connecticut Avenue, Seven Corners, Wheaton Plaza, Prince Georges Plaza, Montgomery Mall • BALTIMORE area at Mondawmin Mall, Harundale Mall, Towson Plaza • ATLANTA area at Peachtree Center, Lenox Square, Greenbriar Shopping Center, Northlake Mall, South Dekalb Mall • CHARLOTTE at Charlottetown Mall, South Park • CINCINNATI at Swifton Center, Tri-County Center • MEMPHIS at Poplar Highland Plaza, Southland Mall • ST. LOUIS at Crestwood Plaza, Northwest Plaza • CLEVELAND area at Shaker Square, Richmond Mall, Parmatown Mall • DETROIT area at 1225 Woodward Avenue, Northland Center, Eastland Center, Westland Center, Southland Center, Oakland Mall

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in the
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Baltimore, Maryland
Beverly Hills, California
Brookline, Massachusetts
Bryn Mawr, Pennsylvania
Chicago, Illinois
Cleveland, Ohio
Columbus, Ohio
Dayton, Ohio
Denver, Colorado
Hartford, Connecticut
Honolulu, Hawaii
Louisville, Kentucky
Memphis, Tennessee
Menlo Park, California
Metairie, Louisiana
Miami Beach, Florida
New Haven, Connecticut
New York, New York
Philadelphia, Pennsylvania
Pittsburgh, Pennsylvania
Portland, Oregon
St. Louis, Missouri
Salt Lake City, Utah
San Diego, California
San Francisco, California
San Jose, California
Seattle, Washington
Springfield, Massachusetts
Tempe, Arizona
Toledo, Ohio
Tucson, Arizona
Washington, D.C.
Yellow Springs, Ohio
Youngstown, Ohio

The best looks from the New York Spring Collections are available across the country.

For your convenience, we list below some of the stores which have clothes based on the fashion ideas in this issue:

Aberdeen, S. D. .....Marie O. Simmons Shop
Abilene, Texas .....Grissom's
Akron, Ohio .....O'Neil's
Atlanta, Georgia ..... J. P. Allen
Atlantic City, N. J...The Needle Craft Shop

Baton Rouge, Louisiana ..... Gus Mayer
Beaumont, Texas ....Gus Mayer
Billings, Montana .....Doyle's
Bismarck, N. D. .....The Alex-Ruth Shop
Bloomington, Illinois ....Paul Anderson, Inc.
Boise, Idaho .....Carroll's

Canton, Ohio .....Stern & Mann's
Charlotte, North Carolina ..... Montaldo's
Chattanooga, Tennessee .....Loveman's
Cheyenne, Wyo. National Furs and Fashion
Chicago, Illinois .....Stanley Korshak
Cleveland, Ohio .....Halle's
Columbus, Ohio .....Montaldo's

Dallas, Texas .....Titche-Goettinger
Denver, Colorado .....Neusteters
Detroit, Michigan ....J. L. Hudson
Durham, North Carolina ..... Montaldo's

El Paso, Texas ....The Popular
Erie, Pennsylvania .....Halle's
Eugene, Oregon ..... Kaufman Bros.
Evansville, Indiana .....de Jong's

Fairfield, Conn. ....The Fairfield Store
Fort Wayne, Indiana . L. S. Ayres

Grand Rapids, Mich. .....Alice Jane Dows
Great Neck, New York ....Clothes 'N Things
Greensboro, North Carolina .....Montaldo's
Greenwood, Mississippi ..... De Loach's

Hartford, Connecticut .....G. Fox & Co.
Houston, Texas .....Sakowitz
Huntington, W. Va. .....The Style Shop

Idaho Falls, Idaho .....Carroll's
Indianapolis, Indiana .....L. S. Ayres

Jackson, Mississippi ..... Gus Mayer
Jackson, Tennessee .....Holland's
Johnstown, Pennsylvania ....Brett's

Kansas City, Missouri .....Harzfeld's
Kent, Connecticut ..... The Barn Shop

Lafayette, Indiana .....Loeb's
Lafayette, La. .....Wormser's of Lafayette
Lakehurst, Illinois .....Hein's
Laredo, Texas ....Polly Adams
Las Vegas, Nevada ..... Fanny's
Little Rock, Arkansas .....M. M. Cohn
Long Beach, California .....Schick's
Louisville, Kentucky .....Gus Mayer

Madison, Wisconsin ....Manchester's
Memphis, Tennessee ....Gus Mayer
Miami, Fla. .....Jordan Marsh, all branches
Muskogee, Oklahoma .....Susman's

Nampa, Idaho ... . Carroll's
Nashville, Tennessee .....Gus Mayer
New Haven, Connecticut .....Esther's, Inc.
New Orleans, Louisiana ....Gus Mayer

Oklahoma City, Oklahoma .....Gus Mayer
Ontario, California .....Musette's
Ontario, Oregon .....Carroll's
Orlando, Florida .....Jordan Marsh

Philadelphia, Pennsylvania .....Nan Duskin
Pittsburgh, Penn. .....Joseph Horne Co.

Rochester, New York .....B. Forman Co.

San Antonio, Texas .....Frost Bros.
Savannah, Georgia . ..Leopold Adler Co.
Sheridan, Wyoming ..... Angionette's
Shreveport, Louisiana .....The Fashion
Springfield, Ill. .....The John Bressmer Co.
St. Joseph, Missouri .....Einbender's
St. Louis, Missouri .....Stix, Baer & Fuller
Stamford, Connecticut ..... Ethel Allan
Stockton, Calif. .....Katten & Marengo, Inc.
Sun Valley, Idaho .....Carroll's

Toledo, Ohio ....Lasalle's
Troy, Michigan . ..Claire Pearone

Union, South Carolina .....Gregory's, Inc.

Ventura, California .....Scott's Apparel
Vincennes, Indiana .....Joseph's

Washington, D. C. .....Garfinckel's
Waukegan, Illinois ....Hein's
Waynesville, North Carolina .....Hale's
Wheeling, West Virginia ....Stone & Thomas
Wichita, Kansas Lewin's
Williamsport, Pennsylvania .....Lynn-Hayes
Winston-Salem, North Carolina Montaldo's

Shire-Tex
by Davenshire



From any point of view . . . that custom look by Davenshire. For making the most of jeans, there's nothing like a knit with swing . . . tailored by Davenshire with fit 'n' flare, a smooth waistband and two-inch big cuffs. In a town and country check; zipped in front. 50% polyester—50% nylon, machine washable in navy/white or red/white. At fine stores the country over, or write Davenshire, Inc., Davenport, Iowa.



Run away to The World of Palm-Aire in fashions from

Jordan Marsh
FLORIDA



Escape to the easy, tropical elegance of Palm-Aire in Pompano Beach, in this polyester knit travel costume, above, from Stephan Casuals of Abe Schrader. Cool mosaic tile printing in blue and white, 96.00. Play a set of tennis, then meet someone special for luncheon on Palm-Aire's clubhouse patio (this page), right, looking serenely cool in a flowering print by Kasper for Joan Leslie. Silky smooth and radiant Qiana® nylon in red, white and blue, 125.00. Pause for cocktails in McMullen's butterfly print (opposite page) on your private balcony overlooking one of Palm-Aire's four golf courses. Long, deeply flounced white cotton pique bright with butterflies on the wing, 58.00.



miami • dadeland • 163rd street • hollywood • fort lauderdale • pompano • west palm beach • merritt island • orlando



miami • dadeland • 163rd street • hollywood • fort lauderdale • pompano • west palm beach • merritt island • orlando



Jordan Marsh
FLORIDA



Create a new you with a very personal program of diet, exercise and self-discipline at the luxurious Spa at Palm-Aire. Then show it all off in Roxanne's swim fashions of Du Pont nylon and Lycra® spandex. Maillot suit (opposite page) in black with a rush of multicolors, 28.00. Wrap skirt, 20.00. Bask tranquilly in The Spa's swirling-warm Roman pool (this page), above, or relax at the beach club, looking devastating in Roxanne's sea-urchin bikini, halter topped, 24.00. Visit The Studio, upper right, and go creative in a pantsuit and artist's beret of navy acetate/rayon stretch panne velvet with anchor rhinestone pins, from Gottex of Israel. Three-piece costume, 125.00. Float lazily on one of Palm-Aire's six luxuriously-warmed pools, right, in a maillot swimsuit of navy panne velvet from Gottex of Israel, 32.00.



The Spa • Hotels • Condominiums • Country Club • Beach Club

2501 Palm-Aire Drive North, Dept. JM,
Pompano Beach, Florida 33060,
or call (800) 327-4960 toll-free.

If you're not satisfied with your intimate deodorant, try Bidette Towelettes.

Bidette Towelettes do *more* to help curb outer vaginal odor. Like a bath-in-a-packet, each specially lotioned cloth *actually cleanses while deodorizing.* This double action means you can feel *cleaner,* more comfortable, worry-free. Any time, anywhere, since each disposable Bidette Towelette is conveniently sealed in foil for purse or pocket.

Choose Bidette Towelettes, the original bath-in-a-packet, and end your problem.





I'd like to try Bidette. I enclose 25¢ for refillable Purse-Pack, 3 Towelettes & literature. Youngs Drug Products Corp., Dep't. VO-722, P.O. Box 2300, G.P.O. New York 10001.

Name _____

Address _____

City _____ State ____ Zip ____

Ready Beauty

Bottle of the sexes

You know how it is. When you love people, you want them to have everything good—all the safeguards and shortcuts, all the dear dependables you know and use yourself. Which explains the ardent attitude of whole families toward Bonne Bell's superlative 1006 Lotion, all-out cleanser and complexion protection for decades. Having a good skin is something everybody fusses about—women, men, adolescents, college types—so a private stash of 1006 is S.O.P. with everyone in the compound except the baby. A distinctly post-graduate peach told us she uses Bonne Bell every day of her life. "I cream first," she said, "three times. Then I have a good go with Bonne Bell, and you wouldn't believe the amount of makeup and grime that shows up on the cotton. It pays off," she added smugly. "My skin's better now than when I was a kid."

You're making it all up!

There's a new look coming up strong and beautiful. It's a young face, pulsing with color, wilfully seductive, made up with a who-needs-makeup swash, and it's getting a spectacular boost from Revlon with their new Natural Wondergirl Face. Everything here is glossy, vervy, weightless, see-through-able—like the blithe translucence they call Alive & Free. This is a midpoint between foundation and gel, a tinted texture to stroke on your skin and make it come up silk and roses. For your mouth, there are Glissticks, ten tempting swivels of color all guile and glisten. The eye stuff—named, for good reason, The Electric Shadow & Light Company—is great. There are The Dazzlers, The Beamers, The Flashers, The Blinkers—each set up with a key color, each given a trio of clued-in shades to play with.

Grain of good sense

One would have only to think of a wheatfield, golden and ripply in the sun, to know it was simply a matter of time before it got into the beauty business. Wheat germ, shining star of the health-food circuit, now turns up playing a role in Tussy's new skin trio: Wheat Germ Cleansing Cream, Wheat Germ Moisture Cream, and Wheat Germ Freshener. They have an unusually light, silky texture, the freshener is both mild and sparky, and the whole lot is unscented.

What's a nice gel like you doing?

What all good gels are supposed to do, of course: show the fine, flexible talent for enhancing the complexion. Almay, devoted guardians of the sensitive skin, have a new hypoallergenic delicacy they call Gentle Gel Mask. It rolls out of its tube, cool and blue and transparent as clear water, stays on for five or six minutes, then rinses off with warm water, leaving one's midwinter face and all-too-often-neglected throat that much rosier and readier for a try-on of new makeup. Almay assures us that Gentle Gel is non-drying even to parchy skins, so just about everybody can use it comfortably and often.

Amino-Pon Proderma and Moisturizing Lotion. For the skin that faces wrinkles.



There comes a time in every woman's life when that first tiny line threatens to become a wrinkle.

No woman can find eternal youth, but if you're a Redken woman you can turn time back a bit and manage to look years younger.

Redken women have found that a daily beauty care program is not only a luxurious procedure but a simple one. And Amino-Pon Proderma Cream and Amino-Pon Moisturizing Lotion are the cornerstones of such a beauty program.

Like all Redken products, Proderma Cream and Moisturizing Lotion are formulated in the scientists' laboratory, based on two important facts.

One, your skin, like your hair, is mostly protein and contains very little oil.

Two, you are born with skin that is acidic, not alkaline—at what scientists call a pH of between 4.5 and 5.5. Most beauty products (like soap) are alkaline and can be harmful to your skin.

Amino-Pon Proderma Cream and Moisturizing Lotion are acid balanced at 5.5 and rich in protein—in perfect harmony with the natural requirements of your skin. They penetrate quickly and deeply, keeping your skin moist and doing their healthy work from the inside out.

Proderma Cream contains amino acids that duplicate your skin's own protein structure. It smooths out lines, firms puffy areas and moisturizes deeply. As a night cream, there is none better. You'll see results within two weeks if you apply it regularly and take care to avoid alkaline makeup.

Amino-Pon Moisturizing Lotion contains all the same beneficial ingredients, but it's in silky lotion form. You'll find it indispensable for day-to-day face, hands, and body care. It penetrates immediately, leaving no slick or greasy feel. It is also ideal as a makeup base because it acts as a skin buffer all day long.

Redken believes that the science of beauty should be dispensed by the specialist. Well-trained hairstylists in whose professional hands products such as bleach, straighteners or permanent waves belong.

That's why Redken products are available only through your beautician. And why Redken labels aren't a familiar item on supermarket or drug store shelves.

R REDKEN
The Scientific Approach to Hairdressing

All of our products for home use are displayed and sold in beauty salons throughout the country. They enable you to remain a Redken woman in between salon visits—a woman with a good beauty care habit.

Amino-Pon Beauty Bar: A protein and wheat based nonsoap with the same acid pH as the skin.

Amino-Pon "K-11": The only shampoo that lets you leave the second lather in for additional body, sheen and condition.

Bio-Spraé and Climatress: Hair sprays that do not progressively build up on hair. Contain no lacquers; can be easily washed out. Not sticky.

P.P.T. "S-77": A natural organic protein hair reconditioner that actually rebuilds hair fibers.

Climatress Moisturizing Creme Protein Conditioner: Restores hair condition. Works from the inside out to give three-dimensional sheen.

H.P. "19" and Crystalite: Wave sets that give unbelievable sheen to hair. Seal in color, contain herbs, proteins and 19 amino acids.

Onica: Nail conditioner that reconditions with protein. Eliminates splitting and breaking.

PHinal PHase Creme Rinse: Acidifies hair and removes tangles. Gives additional body.

Look for the Redken beauty mark in your local telephone directory. Or write Redken Laboratories, 14721 Califa, Van Nuys, Calif. 91401.



Ready Beauty

Moisturizer takes a new shape . . .

. . . and makes a solid contribution to complexions on which winter may have cast an evil eye. A new cylindrical form of Skin Dew from Helena Rubinstein is ready at a twist of its case to exorcise the effects of steam heat, raging winds, and stealthy ultra-violet rays. This is Skin Dew Concentrated Moisturizer Swivel Stick. It swivels up from its case, a cool pink pillar of it, bringing all the moisture a complexion is likely to need through a trying, drying day. A stroke-on before makeup babies the skin with a lavish helping of milk protein; deflects ultra-violet rays with a special sunscreening ingredient. Because the shape-up properties are concentrated in the compact swivel stick, a little goes a long way. Goes spillproof too . . . the perfect space-saving, face-saving traveler.

Hand care is fjording ahead

In Norway, where wind-chill is a factor of life and ice and snow are ubiquitous through the long, long winters, rough-red-hurty hands could be a national problem. They're not. An anti-chap cream used there by rugged outdoor types keeps even the hands of fjord-hoppers in palmy condition. Neutrogena has adapted the formula and imported the ingredients to create a like cream for skaters, sledders, all who love the exhilaration . . . hate the needling . . . of wintry extremes. A dab of Neutrogena Hand Cream avant ski can make the après scene infinitely smoother. Hypoallergenic, it's for hands, heels, elbows of every age and gender.

Beauty accents in fluent French

If Bellodgia, Fleurs de Rocaille, and Infini make beautiful scents to you, you're primed for some new cosmetics from France—long prized there, just settling in across the U.S. One of these by Parfums Caron is Démaquillant Crème, dedicated to keeping faces immaculate, ergo dazzling. Textured like a successful soufflé, it scoots to the skin's nether layers for a really spanking clean-up; moisturizes and lubricates, too, in the cremiest way. Another Caron newcomer is Sous Poudre, cream foundation that glows translucently through makeup, helps protect skin from too much weather. Both are put up frugally, fragrantly, in laboratory-white squeeze tubes; très practical, these French.

E for Eyes

Some beauties tell us that instead of using moisturizers, they sometimes rub the contents of a Vitamin E capsule around the eyes to smooth away those superficial crinkles and wrinkles. What may be a good idea is a bit messy, which leads us to the news of a new Eye Oil by AudRelle Cosmetics that contains Vitamin E in a special formula for the eyes. Neater, quicker, and colorless, this can be worn under makeup so that eye-lines can get their comeuppance (or goawayance) twenty-four hours a day. At the Edward of the Plaza salon in the Plaza Hotel, New York, or ordered from P.O. Box 783, FDR Station, NYC 10022.

PUBLISHER'S NOTICE: THE FOLLOWING TWENTY PAGE SECTION IS A PAID ADVERTISEMENT. ⋙→

The most Hawaiian Island of all

maui



The marvel is that such an Eden as Maui still exists. Brushed by the world, it remains untouched by it . . . unspoiled. Fresh. A sparkling collage of sweeping golden beaches and frothy surf, fluted emerald mountains, craggy lava rock cliffs, electric blue skies and miles of cane tangled by tradewinds. Like sprightly five year old Faith Abilay (left) of Hawaiian, Chinese and Philippine descent, Maui is the most gentle blending of old and new — cultures, traditions, beauty. That's why Hawaiians say, "Maui no ka 'oi." It means, "Maui is the best." And it is.

maui

The most Hawaiian Island of all

**Pack your Samsonite
and jet away on United Air Lines.**

Travel's what you make it. And your Samsonite Saturn Luggage makes it even easier. No worries when your most fragile fashions are safe inside a sleek molded case that can weather almost anything. So relax. Enjoy soft music, exotic drinks, gourmet cuisine and impeccable service on United's Royal Hawaiian Flight to Honolulu. You're in a sparkling Polynesian atmosphere from the moment you step aboard. No other airline flies you across the continent and over the Pacific in such luxury and comfort. A brief stop in Honolulu.
A lei and a kiss. And you're off to Maui and its vibrant gold coast resort, Kaanapali Beach.



Woven cotton coat dress, this spread, following page. By Tori Richard, Honolulu; about $50. At Bullock's, California.



Top, from left, Saturn Shoulder Tote, $18;
26 Pullman Case, $36; 29 Pullman Case, $46;
Beauty Case, $23.

Samsonite

Hop aboard a Hawaiian Airlines jet for an exciting flight to Maui.

Although Hawaiian's frequent DC-9 flights to Maui take only 28 minutes, there's still time to spoil you. Sip coffee, juice or your favorite cocktail while you browse through the latest local news editions. Or just relax in Hawaiian Airlines' comfortable five-across seating until tradewinds sweep you down the steps at Kahului Airport. You've arrived! Next stop . . . marvelous Kaanapali Beach Resort.



maui

The most Hawaiian Island of all

Samsonite has it all . . . dependability plus pizazz.

Choose luggage the way you choose your fashions — with verve! Today you have the right to demand more of luggage than just carrying your clothes. Cases should complement . . . your clothes, your personality, you. That's why Samsonite does more than just make luggage travel-proof. It makes each case a conversation piece — a fashion accessory that says something great about you. Choose from a full range of bags in four chic Samsonite lines. Saturn. Silhouette. Sherbrooke. And Fashionaire in luxury, Fashionaire makes a statement in the tropics.

From left, clockwise, Saturn Shoulder Tote, $18; Fashionaire Aspen Green Tapestry 24 Pullman Case, $60; Handi-Tote, $16; Beauty Case, $45; 54 folding wardrobe, $100.

Samsonite



A golden crescent of sand collars the coastline of Maui's magnificent Kaanapali Beach Resort. *Above* Stretching from the quaint olde whaling port of Lahaina, this beguiling beach curves past the shoppes at Whalers Village and lavishes its bounty on four luxurious resort hotels. Sheraton-Maui. Royal Lahaina. Kaanapali Beach. And the Maui Surf. Swing out of your room onto sugar-fine sand and dive through warm, transparent waters. In a sea of a hundred blues.







Clang-Clang! Grab a strap for an antique Jitney ride. *Left* Constantly on the move, these colorful jitneys are ready to wheel you to the railroad station, golf courses, shoppes or any resort hotel. You can even climb aboard for a scenic junket around beautiful Kaanapali Beach Resort. Hold on! Kids love it. And so will the kid in you. For a breathtaking, bird's eye view, do your sight-seeing by helicopter. Peer into the craters of once violent volcanoes and discover hidden valleys that have seldom seen man.





Printed cotton bikini, above. By Kahala Sportswear, Honolulu; about $20. At B. Altman, New York.



Play shorts and top, above left. By Malia Honolulu; about $30. At McInerny, Hawaii.

Caftan with shorts, above right. By Malia, Honolulu; about $40. At Bullock's Wilshire, Los Angeles.

Hooded beach coat over bikini, above center. By Kahala Sportswear, Honolulu. Bikini about $16. Beach coat about $32. At B. Altman, New York.

Man's cotton sportshirt; above, front right. By Kahala Sportswear, Honolulu; about $13. At Liberty House, Hawaii.

Man's shirt and swim shorts; above, back left. By Sandwich Isles, Honolulu. Shirt about $13. Shorts about $12. At Andrade, Hawaii.

Man's safari shirt; above, back right. By Sandwich Isles, Honolulu; about $16. At Andrade, Hawaii.



maui kaanapali Beach

The most Hawaiian Island of all . . . with the most unique resort,

maui

The most Hawaiian Island of all ... with the most unique resort,

Kaanapali Beach

Back strapped bra dress
By Maeda, Honolulu, about
$30. At Jacobson's, Michigan.

Printed cotton sheath dress
By Sandwich Isle, Honolulu,
about $35. At Liberty House, Hawaii.

Luggage at rear, from left,
Spectrum 24 Ladies O'Nite,
$45; Petite Tote, $22.

Luggage right, from left,
Spectrum 24 Ladies
Pullman Case, $50;
Beauty Case, $40.

Samsonite

Unpack your Samsonite for a fabulous stay at the Sheraton-Maui Hotel.

Your Samsonite Sherbrooke Luggage shapes up sleek and contoured — and proves itself as gutsy as it is beautiful. These cases can take it . . . elegantly. Once unpacked, survey your surroundings, the spectacular Sheraton-Maui Hotel. Wrapped around a sacred black rock promontory, rich in Maui legend, it provides a breathtaking view of Kaanapali Beach. At sunset, enjoy cocktails on your spacious lanai and watch a beachboy dive from the jagged cliff into the sea. A dramatic finale to an awesome torchlighting ceremony.



maui

The most Hawaiian Island of all... with the most unique resort,

Kaanapali Beach

The fun's all nautical at the Maui Surf Hotel, the newest treasure on Kaanapali Beach.

Pipe yourself aboard the Pequod Bar, an intimate cocktail lounge that gets its name and nautical flavor from Captain Ahab's Whaler in the Herman Melville novel, "Moby Dick." Try something new — a kicky rum cooler with island "pupus." Then dine on incomparable continental cuisine and catch a smash Polynesian show at the Quee Queg, a specialty dining room with gaslight overtones. Nightcap with friends on the beach. And count stars you never see in the city.



Zip-front gown with matching hot pants. By Tori Richard, Honolulu; about $56. At I. Magnin, throughout the West; and Chicago, Illinois.

Printed cotton shirt. By Tori Richard, Honolulu; about $15. At I. Magnin, throughout the West, and Chicago, Illinois.

Bask in a warm, intimate atmosphere at the Royal Lahaina Hotel.

Choose a room that suits your life style — a lavish apartment high above the beach or a charming Hawaiian cottage nestled on it. Everything you want has already been thought of. Ask and you have it. Or it can be quickly arranged. Like a lazy cruise on the luxury yacht, Viajero. A horseback ride through Haleakala, the vast sleeping volcano. Or a relaxed 18 holes before a dash into the waves at sunset. When the sea turns softly to gold. Warm, vibrant living. Sparkling entertainment. Quick, easy laughter. The Royal Lahaina is what life on Maui is all about.

Printed cotton bikini, left. By Kahala Sportswear, Honolulu; about $20. At B. Altman, New York.

Ring bikini, center. By Kahala Sportswear, Honolulu; about $18. At B. Altman, New York.

Floral cotton bikini, right. By Kahala Sportswear, Honolulu; about $16. At B. Altman, New York.

Man's corduroy swim shorts. By Kahala Sportswear, Honolulu; about $10. At Liberty House, Hawaii.

Excitement's the keynote at the Kaanapali Beach Hotel.

Chanting drums carry the message of a great Tahitian feast — Tamaaraa. Under the gaze of the fierce god, Tiki, dine on superb Tahitian specialties: Beef Papeete, Mahimahi Murea (delicate dolphin cooked underground in coconut milk), Puaa (barbecued pork), Fufi (bread-fruit), Kava.
On stage, a frenzied fire dance and the more subtle, provocative dances of Tahiti. Your pampered stay at Kaanapali Beach Hotel can be one of energetic activities or total relaxation. But underlying all is the excitement of Polynesia itself.

Shoulder-shy print dress.
By Malia, Honolulu; about $38. At Bullock's Wilshire, Los Angeles; Liberty House, Hawaii.

Printed sportcoat.
By Sandwich Isles, Honolulu; about $35. At Liberty House, Hawaii.

Two magnificent golf courses challenge your powers of concentration.

The internationally known championship Royal Kaanapali Golf Course and the outstanding Kaanapali Kai both have first-rate layouts — marvelous in design. It's the unique natural hazards that can slow down a game.
Like taking time out on the 18th tee to watch mammoth Humpback whales leap and spout in the channel between Maui and the Island of Lanai. Or standing transfixed on the 7th green as a double rainbow forms a perfect arch over the verdant West Maui mountains. But excellent instruction from pro Jerry Johnston, Director of Golf at the Royal Kaanapali Golf Course, gets your mind back on the game.



maui

The most Hawaiian Island of all... with the most unique resort,

Kaanapali Beach





maui

The most Hawaiian Island of all... with the most unique resort,

Kaanapali Beach

Critique your tennis match on instant replay. *Left*

The pros of the John Gardiner Tennis Ranch at the Royal Lahaina Hotel, have a unique teaching technique. They televise your tennis lesson so you can play back the action and pick up pointers on how to better your form. Nifty idea — and it works!

Ride the Sugar Cane Train! *Below*

The Lahaina Kaanapali & Pacific Rail Road chugs right out of Maui's past. An authentic replica of an 1890 narrow-gauge sugar cane train, it now carries travelers on nostalgic voyages between lush Kaanapali and the lusty olde whaling town of Lahaina.

Tennis dress over bikini pants; left
By Kahala Sportswear, Honolulu;
about $25. At Carol & Mary, Hawaii.

Bandana Playdress; below. By Malia,
Honolulu; about $25. At Bullock's
Wilshire, Los Angeles.

Picturesque Lahaina belies a turbulent past.

During the early 1800s, when Lahaina was simultaneously capital of the Hawaiian Kingdom, whaling capital of the Pacific and permanent homestead for American missionaries, clashes between paganism, sin and salvation were frequent and violent. Today, faithful restorations bring to life those days of missionaries, kings and whalers. Poke around charming shoppes, rustic pubs and historic landmarks to relive the excitement that once havocked the whole town.

Backless print dress; below.
By Kahala Sportswear,
Honolulu; about $34.
At B. Altman, New York.

Printed sportshirt; below.
By Kahala Sportswear,
Honolulu; about $16.
At Liberty House, Hawaii.





Novelty pants set; left.
By Kahala Sportswear,
Honolulu; about $26.
At B. Altman, New York.

Women's fashions
by Kahala Sportswear
are also available at
Stix, Baer & Fuller, St. Louis;
Mark, Fore & Strike, Florida;
Kaufmann's, Pittsburgh;
R. H. Stearns, Boston.

maui
The most Hawaiian Island of all... with the most unique resort,
Kaanapali Beach

Stroll through Whalers Village, a marvelous melange of shoppes, square-riggers and scrimshaw.

Peer through the jawbone of a giant sperm whale at a fascinating cluster of contemporary shoppes, restaurants and museum displays, styled in the manner of early New England. Nearly a hundred intriguing displays recall vivid images of early whaling days — robust sea captains, daring harpooners, sounding whales and bawdy celebrations in port. Irresistible shoppes specialize in everything from fashions to antiques.

Slits and splits with shorts.
By Malia, Honolulu; about $45.
At Woodward and Lothrop; Diamonds

Now that you've seen a little of Maui, turn the page and United will show you how to win a month of the real thing.



Presenting United's "Take your friends to Maui" Sweepstakes.

Everybody loves a winner. Especially when the winner gets to take three of his best friends along for a month on Maui.

Incredible? Nope, first prize in United Air Lines' Hawaii sweepstakes. And along with it comes $2500 in cash to use as you see fit.

But we know everybody can't be number one. Which is why we've also got five great 2nd prizes and one hundred 3rds.

To win you don't have to do any more than fill out and send in the coupon.

Which just goes to prove
that the best things in life are free.



1st PRIZE

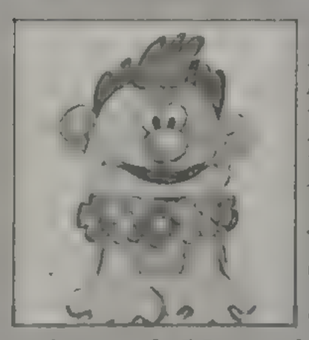
A month in Maui and $2500 in cash for you and as many as 3 other friends. Imagine staying in your own condominium at Kaanapali Plantation along the extravagant Kaanapali Beach. A luxury, 2-bedroom townhouse completely furnished right down to the silverware. It's yours for a month, any month but August, or December 15—January 15. And it's free.

2nd PRIZE



5 sets of Samsonite's famous Silhouette Luggage. Each set includes 3 attractive His or Her pieces. A beautiful 26″ Pullman, Overnighter and Tote for the ladies. A handsome Two-suiter, 21″ Companion and Carry-on for the gents.

3rd PRIZE



100 whimsical Menehune puppets. These little fellows are Hawaii's leprechauns. And, according to legend, they live to this day up in the mountains of Hawaii. Menehunes appear only at night. But we don't think they'd mind being seen by you worthy humans who win third prize.



"Take your friends to Maui" Sweepstakes

111 N. Canal Street, Chicago, Illinois 60606

Prove to me that the best things in life are free by entering my name in the United Air Lines sweepstakes.

Name

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The friendly skies.

When you're friendly you do things for people.

United.

Official Rules **No Purchase Required**

1. Fill in your name, address and zip code.
2. Mail entry to United Air Lines' "Take Your Friends To Maui" Sweepstakes, 111 N. Canal Street, Chicago, Illinois 60606.
3. All entries must be postmarked by not later than midnight March 15, 1972, and received by not later than midnight March 23, 1972. Mail each entry separately. For an additional entry blank, write to: United Air Lines' "Take Your Friends to Maui" Sweepstakes, Box 6669, Chicago, Illinois 60677. Or, you can enter with a hand-drawn facsimile of the entry that appears in this ad.
4. Winners will be selected in a random drawing by H. Olsen and Co., an independent judging organization whose decision will be final. Winners will be notified by mail.
5. First Prizewinner will receive use of a luxury, two-bedroom townhouse on Kaanapali Beach, Maui, Hawaii, for a period of 30 days between April 1, 1972, and March 31, 1973, excluding the month of August, 1972 and the period December 15, 1972, thru January 15, 1973. Occupancy limited to four people. First Prizewinner will also receive $2500 cash to cover transportation costs and additional expenses.
6. Five Second Prizewinners will receive three-piece sets of Samsonite Silhouette Luggage. 100 Third Prizewinners will receive Menehune Puppets.
7. Entrants must be residents of the U.S.A. and at least 18-years-of-age. Employees (and members of their immediate families) of United Air Lines, Inc., its subsidiaries, its judging organization, advertising agencies, or promotional organizations are ineligible. Employees (and members of their immediate families) of any authorized travel agency or any commercial airline are ineligible.
8. *All prizes will be awarded*. No PURCHASE REQUIRED. To obtain a list of winners, send a stamped, self-addressed envelope to "Take Your Friends To Maui" Sweepstakes, 111 N. Canal Street, Chicago, Illinois 60606.
9. Local, State and Federal taxes are the responsibility of the winners. Void in Alabama, Idaho, Missouri, Nevada, North Carolina, Utah, Washington, and wherever else prohibited by law.

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One of the hardest things you'll ever have to do is pack your Samsonite and leave Kaanapali Beach.

Suddenly a two-week vacation can seem like two moments when it's time to break away from such an idyllic life. But Samsonite makes leaving a little easier with smart Silhouette Luggage you know you can count on to carry your Maui treasures home safely. If you come to Kaanapali Beach for excitement and fun, you'll find it in countless variety. For relaxation? You'll find that, too. And maybe you'll find something else. Something you've been looking for.

Bottom, 26 Pullman Case, $53; Ladies O'Nite, $36.
Samsonite

maui
The most Hawaiian Island of all

The preceding 20-page section on Maui was produced by Fawcett-McDermott Associates, Inc., Honolulu. Photography by David Cornwell, Honolulu.



Spring takes shape...great shape...
as precision-cut contours fall in line
with impeccably well-mannered discipline.
By Ole Borden for Rembrandt,
one-piece black-white cotton skirt
and dotted acetate shirt, sculptured
red knit jacket with gold-tone buttons.

HUTZLER'S

WHEN BALTIMORE THINKS OF FASHION IT THINKS OF HUTZLER'S



you won't believe what this little body shaper will do for you...

here's why it costs $70

Doesn't look much more than a leotard? Guess again! It took ARIS three years to perfect this first-of-its-kind ISOTONER™ Body Beauty Suit. Its unique action gives you a sensation you've never felt before. Slip into it after you've smoothed on the ISOTONER™ Motion Cream that's included, and the two combine forces to multiply many times the action of each. Engineered to make you feel like you're getting a massage head-to-toe! Makes your thighs and upper arms feel firmer, your body more relaxed, supple and smoother—moisturizes your skin, too. Wear it solo, with a skirt...or even sleep in it. And all the time, it's shaping you up effortlessly. Once you try it on, you'll say it's priceless!

Suit: Petite, Small, Medium, Large in Black, Brown, Navy, Burgundy, Nude—with 2 oz. Cream.

ARIS ISOTONER
10 E. 38th St., New York, N.Y. 10016

Available in the Cosmetic Departments of BERGDORF GOODMAN, I. MAGNIN, BONWIT TELLER, NEIMAN MARCUS, J. W. ROBINSON and other fine stores

vogue's beauty CHECKOUT

Secrets in two young beauty lives

Kitty Hawks and Andrea del Portago are two active, involved, dashing young women who stood still just long enough to have their pictures taken (see pages 146 to 149) and talk a little about their beauty lives. Kitty is the daughter of Mr. Howard Hawks, the movie director, and Lady Keith; Andrea, the daughter of Mrs. Richard Pistell and the late Marqués del Portago. Both girls are presently New York-based, but there's no telling where their next moves might lead. . . .

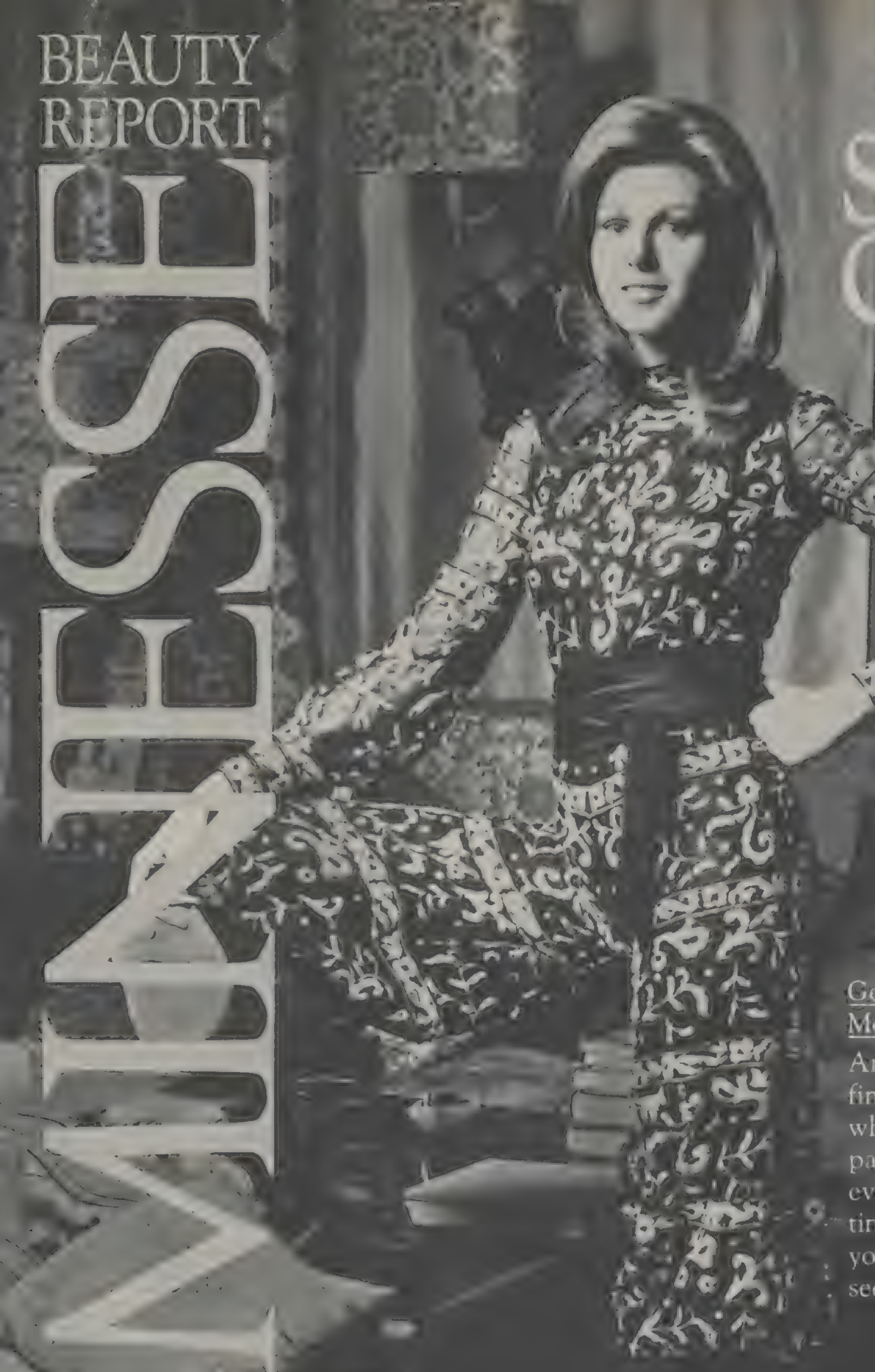
KITTY HAWKS ON KITTY HAWKS: "Of all cosmetics, perfume is most important to me. I use a lemon oil, Bellodgia by Caron, and a third, musky scent (that's my secret and I wouldn't tell anybody) and I use them all together. Every evening I relax in a bath with masses of oils and bubbles that smell marvelous. I scrub with a bathbrush; it's really clean-making and makes your skin pink. . . . I use less makeup now than I used to, I think because I have more confidence in myself than I did at twenty. At night, just a little eye shadow, rouge, mascara, and cream on my eyelids. By day, almost nothing; faces in daylight must be transparent. . . . My hair used to be very long and the different ways I wore it could affect my entire personality. Then I had it cut at Vidal Sassoon and always wear it pretty much the same way. Every three days I wash it with a herbal shampoo. If hair is short and loose, it has to be really clean. It's thick, naturally curly, and very obedient . . . and now I think I'll let it grow again, just for a change. . . . I'm 5'8" and weigh between 120 and 125 depending on nerves, how busy I am. I haven't any sort of diet as such. I try to avoid food full of chemicals, but find it too much effort to get thoroughly involved in health foods. I do love organic jams and honeys simply because they taste better. . . . In California, exercise and diet seem more important, and there I love to be in the sun—but just long enough to look healthy and that's it. I get conscience pangs and do exercises from time to time, but no regular régime. In New York, though, I walk for miles." . . .

ANDREA DEL PORTAGO ON ANDREA DEL PORTAGO: "Marlene Dietrich is my idol. I love the idea of privacy and mystery, and then—when you go out and put on a show—really put on a show! . . . I'm extremely pale and must wear rouge at all times. But if I'm in the sun, I don't wear makeup at all. My eyes are basically grey, and I use grey and blue-grey shadows and very black mascara. I've grown my nails and now can't stand to be without red polish. I was painting my toenails, too, but that's finished. At Leonard of London I sometimes have subtle streaks of color—aubergine or pale purple—put in my hair which is a sort of dark chestnut. . . . I can't stand exercise, but I love to dance and to swim. I like salt water best, the way it gets into your skin. I'm a bit frightened of surf, and would go mad just lying in the sun on a beach. Ideally, I prefer going out in a little boat and swimming around it. . . . I'm 5'7½" and my ideal weight is around 110. I used to go on ridiculous diets, but then last year I discovered the grapefruit diet and it works perfectly for me. After a while, it was no longer a diet but simply the way I eat. I'm in very good health with it, but have become addicted to half-a-grapefruit before every meal. I take my own to restaurants that aren't likely to serve it. My friends think I'm mad, and I am, a little. . . . I am very un-adventurous about food. I tend to always order the same thing at a favorite restaurant. In New York, it's Gino's, and it's pasta." . . .

More Beauty Checkout, page 80.

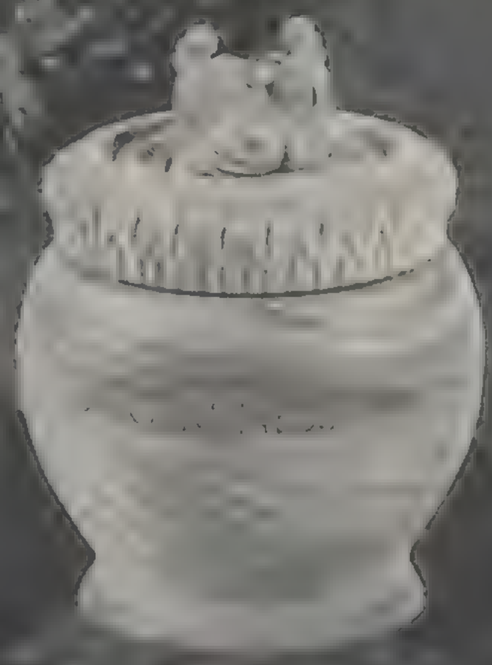
BEAUTY REPORT:

SKIN



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An extraordinary blend of the world's finest creams and moisturizers, whipped to sheer weightlessness. To pamper and protect your complexion every moment you wear it. To sweep tiny imperfections from view. To grace your face with a radiant glow that is seemingly flawless, disarmingly natural.

GEMINESSE
MAX FACTOR

Contessina Pilar Crespi

It's a totally enriching experience for your skin

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Photographed at the home of Conte and Contessa Rudolfo Crespi, Palazzo Oeescalcchi, Rome, Italy.



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A GUARANTEED LOOK.

Clear-cut checks—snappy stripes—precision prints—they all add up to the super separates. Mixed or matched, create your own combinations—each with a look all its own in soft, supple 100% Acrilan® acrylic knit. This is how Kasper puts it together: the tank-vest, $18. and the long skirt, $52. Or: Jacket, $28. Pants, $44. Shirt, $26. The separates that go together are all part of the Wear Dated* Program of Monsanto



*Wear Dated, guaranteed for one full year's normal wear, refund or replacement when returned with tag and sales slip to Monsanto.

vogue's beauty CHECKOUT

Face: masques

In Italy, it's not unusual for a friend to leave you late in an afternoon of shopping with "Sono stanca; vado a casa farmi una bella maschera." Meaning, "I'm tired, so I'm going home to give myself a lovely masque." "They have the right idea," says another Italian, Pablo Manzoni, the New York-based man behind the makeup of some of the world's most beautiful women. "European women make an effort at staying relaxed and beautiful because it makes *them* feel good. For them, masques are at least an every-other-day treatment, at home. Whether it's to moisturize, tone, cleanse, rev up the circulation, whatever—there's that tremendous psychological boost as well." Here and now, there are such lovely masques—fragrant fruit and herb masques, gels that dry to a transparent peel-off film, creamy pastes, grainy pastes, filmy milk masques, tingly minty masques, even foamy aerosol disappearing masques. Get behind one. . . .

Wig tale

Carol Burnett, gossips a fan, probably owns more wigs than any other show-biz bigwig. The count's up to about three dozen and growing, all stored at Roselle's (she's the wig wizardess who designs them to go with the costumes Bob Mackie does for Carol's weekly TV show). On any one show, Carol is apt to flip through ten or twelve different wigs: strawberry or silver or blond or black, and so on; short or long, straight or curly, and so on and on and on. At home, she keeps the one wig she wears off-camera when she can't find time to have her hair done; it's short and golden-red and looks—surprise—exactly like her own hair.

Hair: care

Jean Shrimpton, Eli Wallach, Marisa Berenson, Jessica Tandy, Mrs. Ahmet Ertegün, Phyllis Diller, Naomi Sims, Mrs. Samuel Peabody, Claire Bloom, Alan Arkin, Mrs. Oscar Hammerstein, Mme. Benhima of Morocco, Peter Duchin and his wife Cheray, Jacqueline Suzanne, Princess Faisel of Iran, Jason Robards, Mme. Jean-Claude Abreu, Mellissa Hayden, Paula Prentiss, Veruschka, Ali MacGraw and her husband Bob Evans. . . . What do these people have in common? Hair, and its care, at the tried and true Don Lee salon. No cutting, no styling. Strictly business, the business of keeping hair in top-notch condition. Some of the above have great hair, go simply to guarantee it stays that way. Some have less than great hair, go for the treatments that, they'll swear, do wonders for thinning, dull, or generally run-down hair. This salon's in New York, at 130 West 57th Street, and obviously worth a visit.

Scent: sensuous

Young noses on the natural track have sniffed out a new source of scent: the candle-maker. He, or any shop that carries candle-making paraffinalia, stocks little glass vials of the heady concentrates used to perfume scented candles—bayberry, orange, evergreen, cinnamon, lemon, sandalwood, all the way to banana. Dotted in minute amounts on pulse points, these essences cling for hours, quicken at the smallest surge in body temperature. One such fragrance fan, partial to strawberry, says it leaves her craving the fresh fruit. . . . Another natural beauty suggests planting lemon-thyme in the window herb garden. Later, crush a sprig of the crop in your hair, at your throat, for a delicate, unusual fragrance. Equally intriguing, a rub of fresh mint on the wrist, of sweet basil behind the ear. . . . (More, page 84)



SHINING. FLAWLESS. LIVE.

In other words, a beautifully cared-for skin. The kind you'd give anything in the world to have. Can you really have skin like this? Go right to the source—to Frances Denney. The only true Source of Beauty there is! And such a wellspring. Six rich, deeply rewarding creams and lotions your skin can simply live on—and thrive on—day and night. Plus Frances Denney's newest beauty source: Super Penetrating Oil. Your skin will never know dryness again, with the glorious fulfillment this perfect natural oil brings. Once you've uncovered Frances Denney's Source of Beauty, you can keep your skin looking under thirty for the next thirty years.

Frances Denney

Hanes

If you're confused about pantyhose...



(Style 811. 6 sizes. $5.95*)

Hanes explains Alive® All-Sheer Support Pantyhose.

For the working woman, it's graduated support all the way. And nude right to the waist. (You can get Alive® with reinforced panty too.) Holds up through that yoga ritual.



(Style 950. 6 sizes. $3.00*)

Hanes explains Ultrasheer Pantyhose.

For super elegance, choose one of 19 delicious colors. This is Ice Blue. Note the tailored nude heel. There's nothing sheerer...



(Style 709. 4 sizes. $3.00*)

Hanes explains Top Control Pantyhose

Start off a busy day with a good secure feeling. This panty has a little lift for tummy and hips knit right in. But it's not a girdle.



(Style 885. 2 sizes. $3.00*)

Hanes explains All-Sheer Pantyhose

The nymph in you is daring. All-Sheer is almost like wearing nothing. It's nude from toe to waist. (Navy a trace of a line at the thigh.)

explains.

walk across this page and unconfuse yourself.



A natural color for today's outfit. But there are 15 colors to choose from. Alive® helps you feel alive! For times when there's no time for sitting.



nothing smoother on the leg. Feel gorgeous. Indulge yourself. Ultrasheer. For dressing up and going out and feeling very rich



You didn't gain a pound. But, for those feeling lumpy days, Top Control takes out the jiggle without pinching. In 14 colors. The park will be fun today.



In 19 Hanes colors. Leg colors, wild colors. For turning on the world...or just one guy.

Free booklet. *If you still feel like walking, walk over to your favorite store and pick up our "Hanes Explains" booklet. It's all about how to care for, wear and select the hosiery that's just right for you. Or, write: Hanes, P.O. Box 1541, Winston-Salem, North Carolina 27102, and we'll send you one.*

Hanes

*Suggested retail price.

vogue's beauty CHECKOUT

Who needs a masque and who doesn't?

We took the matter up with a number of dermatologists and what we learned might make a substantial difference to your own masque-shopping.

The most usual type of masque is the quick pick-up cheer-up masque.

It may contain a temporary brightener to rush a little friendly colour to a tired face. May have some menthol to cool and refresh.

But is it good? Is it for you?

There is nothing wrong with the quick pick-up masque as long as you never ever use it as an easy substitute for well-planned daily skin care.

The most usual other masque approach is designed for the junior complexion. Essentially a purging-drying operation meant to do a specific trouble-shooting job.

Chosen by an oily-skinned girl, it may give a feeling of satisfaction.

Chosen accidentally by a woman with a dry or partly dry skin, it's obviously disaster.

Is this type of masque good?

Chronic need for management of oil and blemishes can not be achieved by any masque. The proper treatment consists of a superb daily surface-clearance program plus some medical back-up help.

Does the Clinique program include a masque? Yes. A masque the guiding dermatologists consider genuinely efficacious.

The new Clinique Beauty-Emergency Masque. A grainy pale-blue cream, it can brighten the skin quickly. Definitely does make for a refreshed look. Certainly appears to lessen instantly the day's collection of furrows. And clearly achieves a softer, clearer surface in three minutes.

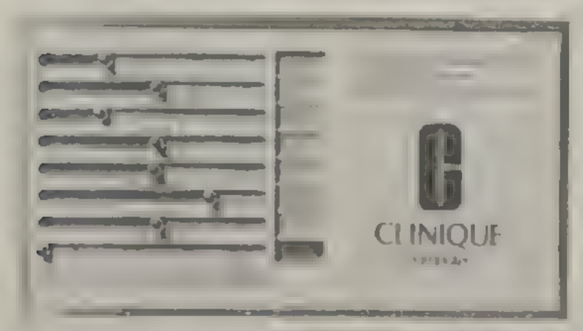
"Definitely efficacious," is the phrase the spokesman for the dermatologists used in his critique. Because Beauty-Emergency Masque answers the need for quick, visible improvement but contains in addition, certain properties with a long-term beneficial effect on the skin.

Is it for you? Yes. If you read the instructions that tell you how to use the masque properly.

Beauty-Emergency Masque. $7.50 for 2 ounces. Another reason why Clinique is the future of all beauty.

—C. L.

Clinique is a total system of the most advanced cosmetic skin care.



CLINIQUE

©1972 Clinique Laboratories, Inc

Mary's merry beauty bus

What's a respectable London double-decker bus, licence number KYY 897, doing painted bright lipstick-red with a scattering of huge black-and-silver daisies, tooling all over Europe from Finland to Portugal—driven by a mod-looking, bearded young man, and staffed by four attractive English girls in super-short shorts? Bringing the benisons of Mary Quant cosmetics to young women in Europe, that's what. Not that Mary's products aren't selling briskly in over 60 countries; what was needed, she felt, was a mobile beauty school where young women could learn how to apply them easily, expertly—how to get the most beauty-mileage out of them. And the bus, launched in 1970—after being completely remodeled, refitted with the most modern equipment—is just that: a makeup school on wheels. . . . The young (and most of Mary's customers fall in the 17-to-28 age group) are traditionally reluctant to get makeup advice from beauty salons or department-store cosmeticians. But they relate easily to the bus, with its bright, daisy-strewn décor, informal atmosphere, stereo pop music playing. In it, 17 girls at a time can sit at individual makeup bars and experiment happily with lipsticks, blushers, shadows, highlighters, while one of the four young instructors (they work in relays) offers guidance as to the best shades, the right techniques. Result: 17 girls step off, faces aglow with pleasure and the newest, verve-iest Mary Quant makeup. In its first two years, the beauty bus has clocked up about 11,000 miles a year, leaving a trail of happy faces in its wake. (42,000 in Finland alone.) . . . For a New York version of the beauty-bus idea, see page 113.

The avocado, new superstar

No question about it: the avocado's the new health-and-beauty superstar—a paragon of versatility whose full range of virtues are only now being grasped. . . . As a food? Gayelord Hauser calls it "a six-course dinner growing on one tree:" its pale green-gold flesh, rich as butter (but totally innocent of cholesterol), delicious in salads, soups, mousses, as a dip or spread, even as a light main course—"the protein content of the avocado is the equal of many kinds of meat," says Mr. H. . . . Other things it has: plenty of vitamins A,B,C,E, some D; generous amounts of calcium, potassium, iron, other minerals. Things it hasn't got, or has in only small quantities: starch, sugar, calories. (One-half an average avocado contains fewer calories than two ounces of broiled hamburger.) Almost everyone by now has a favorite avocado recipe—Mr. Hauser's is this: Heat 4 cups of chicken broth to boiling point; whirl in blender with 1 large avocado (peeled, pitted, diced), and a pinch of curry powder. . . . About one-quarter of each avocado consists of oil—light, nut-flavored, high in polyunsaturated fatty acids. Right here is where the beauty part comes in: the oil is marvelous for skin—and it's being used in more and more creams and lotions as a moisture-and-oil balancer. (Many have used it, quietly and efficiently, for years.) A rich, delicious Avocado Night Cream is the one made by Cyclax of London. . . . The avocado's high protein content makes it a natural for hair, too. From California, where avocados flourish, comes a new group of natural, organic avocado hair products called Avanene—a shampoo, a protein-rich conditioner, and a light, mist-textured spray. . . . Botanically, the avocado's a fruit, native to our hemisphere and known to the ancient Aztecs and Incas—its name derives from the Aztec *ahuacatl*. It comes in a variety of sizes, shapes, and colors within the green-to-black range; the two we see oftenest are the Fuerte (smooth, glowing-green, pear-shaped), and the Hass (rough, pebbly, dark-green to purple to black). Inside the shell, the goodies remain the same.



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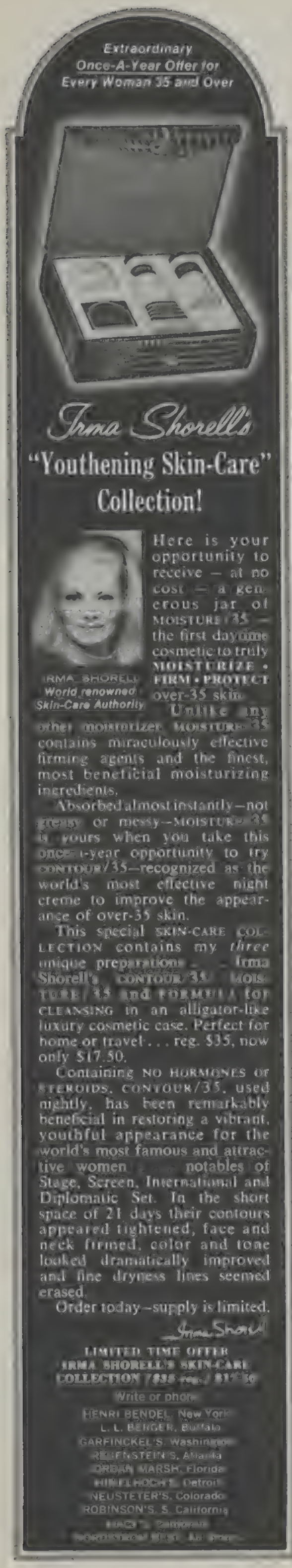
But that's all changed now. We've turned comfort into a fashion! Take these two, for instance, the softy slip-on and the two-toned tie, both town-heeled for a sleek look. What could be prettier? But—there's a bonus. All—but *all* of our shoes and boots have our Red Carpet inner construction, the walk-easy secret, ours alone. So no matter how pretty your Revelations feet look, they'll feel even prettier. Our airy sandals, our new ankle-straps, our terrific tall boots—they all have the Red Carpet treatment. So—say the dirty word—and be in fashion, with Revelations. A division of Desco Shoe Corporation, 16 East 34 Street, New York, New York 10016.

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vogue TRAVELS

By Despina Messinesi

aboard an airborne solarium to HAWAII: HALEAKALA CRATER, MOON COUNTRY ON MAUI

The magic of Hawaii is so potent, it probably should be rationed. First-time visitors as well as repeaters and returning islanders succumb the moment they step off the plane to the first brush of delicious air. It's an instant shift to low speed; it unravels tangled nerves. Hawaii's effect takes hold as the plane circles over Diamond Head, Honolulu's green, sphinx-shaped landmark in the Pacific; flies over the green volcanic crater Punchbowl; banks over Hawaii's striking new state capitol; cruises along Waikiki's span of beach, marinas, hotels; and, before touching down, skims over Pearl Harbor, that historied Pacific shelter.

"It's like an airborne solarium," said one passenger about his United Air Lines flight from New York to Honolulu. On this ten-hour nonstop stretch flying in sunshine, the light grows stronger as the plane heads west. Sunbeams bounce off china, silver, glasses. (Sunglasses, of course.)

South Pacific food and drink go on these long hauls—New York to the West Coast and on to Hawaii: drinks made with tropical fruit juices; Hawaiian abalone and salmon; pineapple boats piled with other fresh fruits; Macadamia-nut sauces; coconut puddings. Bacon and eggs with an orchid, a habit to Hawaiians, startles the neophytes, especially the French.

Honolulu airport is an oddly *déjà-vu* scene after the many movie and television films one has seen: splashy shirts on square, sturdy Hawaiians with pudgy hands; girls in long dresses with waist-long black hair. Not evident in films, and provocative, is the languorous smell of flowers. Plunk in the middle of the Pacific, Honolulu's airport—a strategic landing field for planes from the Orient, the South Pacific, and from Hawaii's Neighbor Islands—staggers by its size and frenzied activity.

To reach Kaanapali, that sunny, polished resort on the west coast of the island of Maui, the switch from United to Hawaiian Airlines is a cinch. Leaving New York at eleven-thirty in the morning, travelers land in Honolulu around five-thirty in the afternoon, Hawaiian time; luggage and golf clubs ticketed from New York are automatically transferred aboard Hawaiian Airlines' flight to Maui; passengers may taxi or ride the airport bus to Hawaiian Airlines terminal for the late-afternoon flight to Kahului, the airport of Maui.

In the sunset skies, the colors seem even more exaggerated than the corniest postcards. In contrast to the gigantic scale of United's DC-8 jets, a Hawaiian DC-9 feels like the cozy gatehouse of a manor house. Even the passengers have an informal approach to the trip, just under thirty-minutes long; and the stewardesses in their printed blue dresses seem like charming young women on a holiday.

Note on fares: For visitors to Hawaii traveling on United Air Lines or on any North American airline and holding a round-trip ticket, the fare to Maui as well as to any of the other Neighbor Islands is $5.40. Unbeatable price. Flying to Hawaii from the mainland, the first-class fare remains the same all year; coach fares vary depending on the day—Monday is not the same as Sunday—and excursion fares are based on the length of the visit—seven days bring down the cost of the fare, six do not. A crash course on the subject with the airline's agent can make a whopping savings.

Maui's small airport building at Kahului is a knockout; low, square, and beige, it has in its center a tall banyan tree that fills and reaches through an enormous circular cutout in the roof. At night, the tree's leafy branches turn into dormitories for sparrows and mynah birds.

Driving from the airport to Kaanapali, mellow Hawaiian drivers persist in pointing out to their passengers intriguing places invisible in the dark. Discombobulated by the time change—five hours and five thousand miles behind New York—and after the forty-minute drive in the intoxicating pure air, most people arrive as relaxed and pliant as seaweeds.

"If you can't relax here, something is definitely wrong," said one visitor simmering on the beach at Kaanapali. He was a doctor. Overnight, people seem to bounce into action: play golf, tennis; poke around Whaler's Village, a shopping complex that is also an outdoor museum; drive to Lahaina, a swinging New England-looking waterfront town smothered in flowers.

Bigger than Manhattan island and deep enough to hold three Empire State Buildings stacked, the volcanic crater Haleakala on Maui is Hawaii's spectacular. *Note:* For all viewers—heavy shoes for walking on jagged lava; a warm coat for the ten-thousand-foot-high climate that shifts temperature at shutter speed.

Caprices of weather, which sometimes shroud the crater, double the thrill when one hits it right—dawn to midmorning are usually the most promising hours—to watch the needle-thin sunrays announcing the dawn pierce the clouds rising from the chasm; to watch the shimmer of fresh pinks, violent purples, sea-greens stain the crater walls under a canopy of taut sky.

Some hundred feet away from the crater's summit standing on a naked ridge, Science City—a knot of white buildings shaped like tennis balls—seems an anomaly in this awesome landscape where Apollo astronauts have trained for moon walks. At Science City, experts research the sun, track satellites, monitor the passage of missiles. Maui is science-fiction: real, extraordinary, but almost beyond belief. ▼

(More travel on page 90)

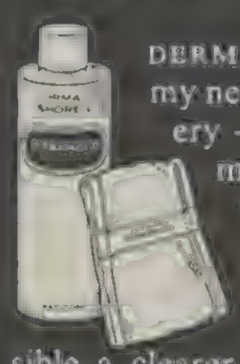

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vogue TRAVELS

(Continued from page 88)

BRIGHT UNTRAMPLED ISLAND

LINKED TO THE FLORIDA SHORE

You can get away from it all on an island, you can do it all on a great mainland. How to choose? At Marco Island, linked to the west coast of Florida by two bridges, there is no contest. It offers the best of the land, the best of the sea.

Well known to seashell collectors, this strangely beautiful, flat, and untrampled spot, after years of quiet grooming, has suddenly turned into a remarkable resort, logically named Marco Beach Hotel, Villas & Country Club. At the planning stage, conservation-minded land developers and ecologists combined forces to preserve the island's natural beauty, the clean air and sea—even invented a new dredging technique to create the filigree of waterways.

No fears for the confirmed conchologists, ichthyologists, ornithologists, and herpetologists at Marco Beach—with reason. The balconied block of air-conditioned hotels with restaurants, boutiques, pool, a beach restaurant, an eighteen-hole golf course with an attractive clubhouse—including a pro shop and dining room—large pool circled with cabañas, tennis courts, a span of villas—in short, all—have been provided with a minimum disturbance to the delicate ecological balance. *Note to new shell prospectors:* Take hats, cover-ups against the sun and wind, a pail or plastic bag; study the fine collection at Tur Lu Shells, a shop selling them.

What else is needed at Marco Island? Definitely a pair of binoculars for bird watching. American bald eagles wintering until April circle royally overhead. Marco Island's Environmental Management is experimenting with man-made eagles' nests.

Pelicans and sea gulls flap and dip into the sea, sea hawks float like shiny black decoys, and clouds of long-necked white egrets fly over motorboats whirring through waterways edged by mangrove islands. At sunset, on the same three small green islands, thousands of pelicans and white egrets park for the night, take off at the first crack of sunrise.

Everglades National Park, Florida's spectacular green swamp, is about twenty miles by car from Marco Island. Sightseers ride a clumsy-looking raft, powered by an airplane engine. Aroused by the raft's racket skimming over swamp grass and down watery corridors through the mangrove swamps, birds move away. Then one sees the wings of the egrets unfolding like white fans, the enormous wingspread of the great blue herons (theirs inked in black), and the pink flicker of roseate spoonbills.

New York to Marco Island is surprisingly easy. Eastern Air Lines's jets take off from JFK for the two-and-a-half-hour flight to Miami about every hour on the hour from eight A.M. to after ten P.M.; four additional flights lift off from La Guardia Airport.

From Miami to Marco Island, roughly one hundred miles, visitors drive along the arrow-straight Tamiami Trail passing spindly cypresses, the Florida International University, truck farms, a vast stretch of Everglades edged with saw grass; and after a turnoff and across a swinging bridge, there is the shiny target—Marco Island.

In these warm waters that attract fishermen and fish, porpoise roll close to shore and stone crabs live in the deep. Now through March, kingfish are running; grouper run all year. Notable catches of trout, snook, and sheepshead are landed from catwalks on the bridge. At night, the quiet on the lighted catwalks is broken by fish jumping out of the water; and one sees their darting shadows as they tease the bait—to bite, perhaps. ▼



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SPOTLIGHT: MOVIES

A game for two women

Royal power ploys for Mary Queen of Scots

BY ANN BIRSTEIN

I don't know which virtue was to be rewarded and whether it was to be here or in heaven, but if courage has anything to do with it, then John Hale deserves some sort of prize for doing an original screenplay on the subject of Mary Queen of Scots. It's a fascinating story, of course, and it's unfortunate that his bravery in attempting a retelling does not keep him from all of the usual pitfalls, most particularly the kind of exposition that characters in movies of this kind always spout at each other, so that at the end you have a feeling the usher is going to pass exams out. In this one, we start with a proposition that couldn't be simpler: "You, Mary, are Queen of Scotland," soon after which Mary is heard to cry something like: "My husband, François de Guise, is dead!" (My son, the doctor, is drowning?) The joke is that with all the reams of *explication de texte,* nothing in the way of fact is ever made quite clear, so that afterwards you still need the encyclopedia to find out what Mary actually was to Elizabeth and why. The what is explained, the why remains obscure, which is the reason, I suppose, that people do keep approaching this story over and over again.

As is usual in movies of this sort, the sadly stilted lines are accompanied by some very pretty scenery and the services of some very good actors, who evidently welcome the chance to dress up, among them Trevor Howard as William Cecil, Nigel Davenport as Lord Bothwell. Of the two principal ladies, there is first Elizabeth, played by Glenda Jackson as a dimpled lass with rolling R's and wig-red hair, and, as time creeps on, something resembling her father, Henry VIII, in drag. What evidently keeps her from killing Mary once and for all is that she can't bring herself to execute another anointed queen, or at least she says so. As to Mary (Vanessa Redgrave), we have here the problem of a complicated lady, extremely ambitious, highly sensual, yet also capable of a very noble end. How to play that one? Well, obviously you can't without a subtle knowledge of history, which brings us back to that exposition again. Vanessa Redgrave simply seems to have no center to her—political, religious, or amorous—and when she is effective, as she sometimes is, it's when none of these weightier considerations prevail and she is simply being human, galloping over the moors to exile in England, dressing herself for her death (though I defy anybody about to face her Maker in a brave red dress with a chopping block in view not to be moving).

What is good and special about this movie from the point of view of historical enlightenment is not its exteriors, lovely and pastoral as they are, but the interiors. They are very small and quite authentic, the castle rooms so plain and so delimited that you have a good idea what a mean, restricted, chilling time it must have been. What's particularly bad about this movie is its devious attempts to update the past in ways we are supposed to recognize and smile to each other knowingly about. Henry, Lord Darnley, Mary's future husband, is interrupted in an overtly homosexual tête-à-tête with David Rizzio, her adviser. The matter of Women's Lib is broached repeatedly, not always for the best. "It is an unnatural thing for a woman to rule!" cries Mary's half-brother, James Stuart, a cry that ironically tends to undermine our present cause rather than strengthen it, since it reminds us how high the stakes were that those ladies played for in those olden days. ▼



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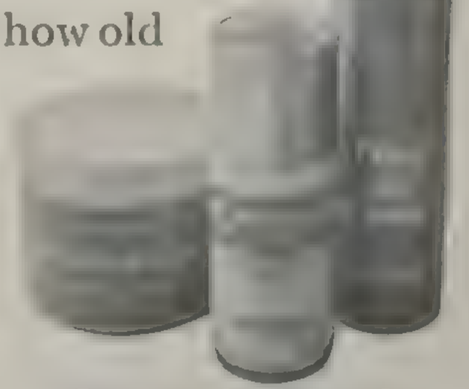


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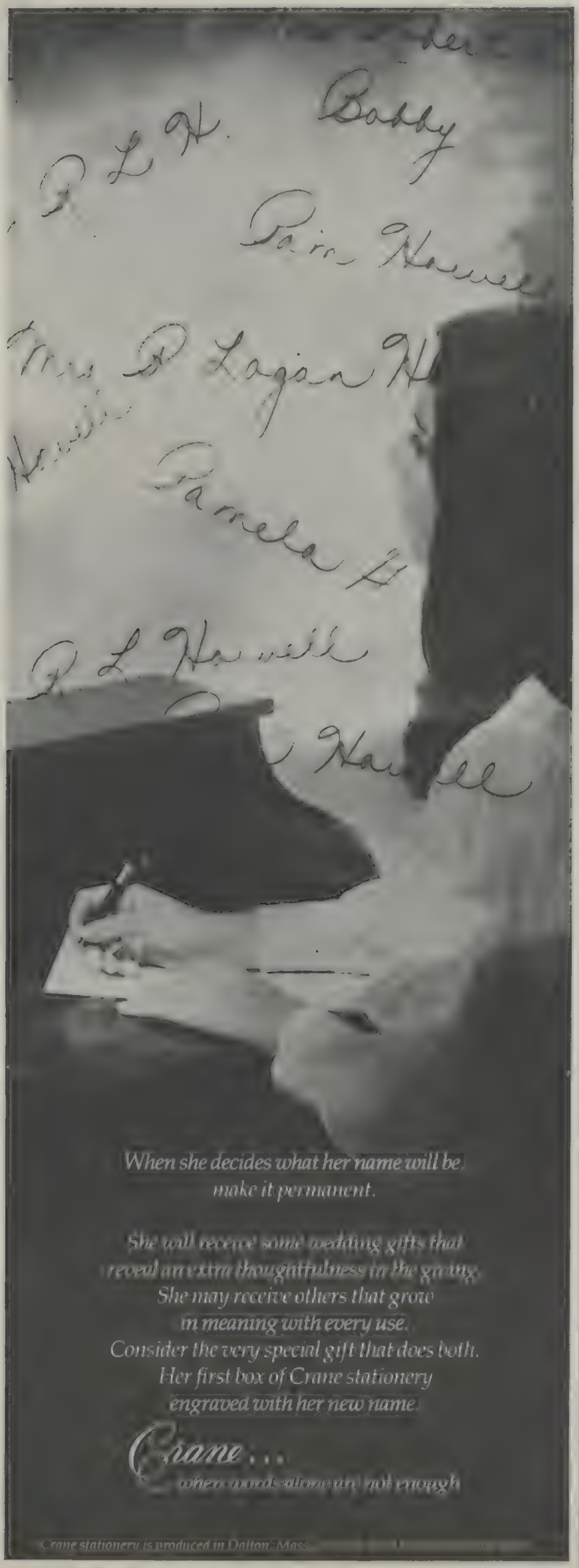
When I put it on, its effectiveness lasts all day. And that (to my mind, at least) is the ultimate test of any moisturizer.

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Polly Bergen

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SPOTLIGHT: ITALY

Will Venice die from smokers' cough?

Venice is corroding, sinking, drowning— catch it while you can

BY ALBERTO ARBASINO

An exceptionally warm and sunny autumn drew unbelievable hordes of visitors to Venice beyond the usual close of the tourist season. However, glorious days on the lagoon contrasted grimly with the bitter talk heard on all sides.

The city's rapid deterioration is reaching tragic proportions, not all of them visible to the seasonal tourists who continue invariably to find Venice divine and who, if they do complain, bewail the mounting boredom caused by the lack of diversions other than sightseeing. The famous festivals are increasingly disconsolate affairs. All the forward-looking Italian film-makers object to and boycott the film festival because it is run by a management they deem too commercial, too little *engagé*. The theater festival, perennially out of pocket, has functioned for years by dint of playing host to Eastern European or inexpensive German productions. The music festival offers a Herbert von Karajan concert that costs more here than in Salzburg or Paris, since tickets are no sooner put on sale than they disappear, to be resold in the hotels at fifty thousand lire each.

The art Biennale in its most recent exhibits has seemed to have been reduced to a shadow or a caricature of itself, whereas the province of Venezia is commencing, thanks to big "classical" exhibitions, to surpass its own capital city. Not for nothing, last autumn, Venice offered only a small, precious exhibit of treasures from her past at the Museo Correr (beautiful rediscovered Veroneses and restored Tintorettos, together with some religious articles, each of them a masterpiece of goldwork). But a multitude in thousands of cars headed a hundred kilometers northeast to near Udine, where a spectacular all-Tiepolo show crowded the mad, stage-set walls of the vast Villa Manin, built by the last Doge of the Venetian republic on the eve of its falling into the hands of Napoleon.

Yet these miseries seem superficial. The cancer that has afflicted Venice for fifty years threatens the city from a few kilometers away, on the mainland: a mind-boggling complex of petroleum installations. They were built in Porto di Marghera and in Mestre after the First World War to provide employment for local workers made jobless by the extinction of local crafts and of trade. In actuality, they acted like a magnet on the population of the entire province, thereby damaging the sublime city irreparably.

The immense expanses of oil tanks, sheds, and smokestacks, surrounded by desolate dormitory housing, pour forth smog that is rapidly corroding all the marble and other stone of Venetian public monuments. In addition, they pump enormous quantities of water from the subsoil, causing the level of all the small islands on which Venice is built to drop. So Venice is sinking and (Continued on page 98)

Love your hair





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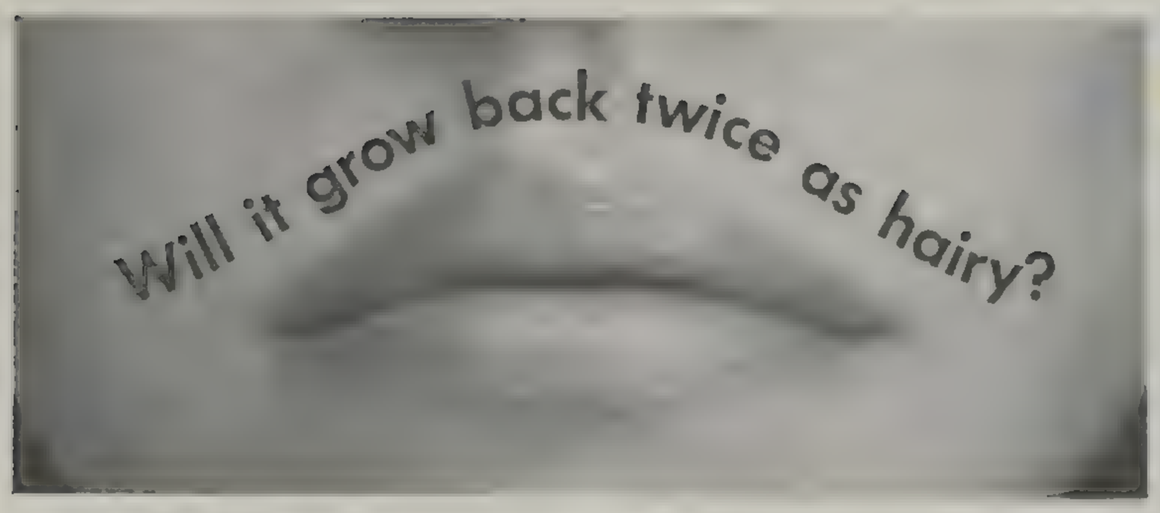
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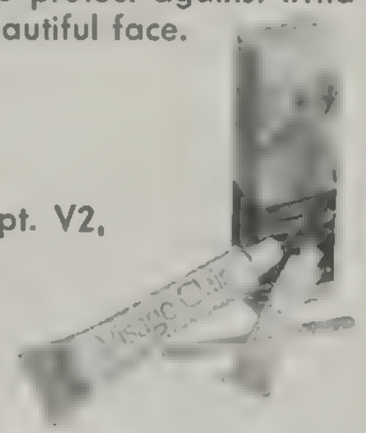


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SPOTLIGHT: ITALY

(Continued from page 96)

corroding in order to favor the growth of industries that could have been established elsewhere.

In recent months an international consortium of big banks, acting on the initiative of a distinguished banker-humanist, Raffaele Mattioli, president of the Banca Commerciale Italiana, set up a fund of 250 billion lire to support a plan for the reclamation and restoration of the entire city, an enterprise until then entrusted to the efforts of private committees. (For example, the city of Turin underwrote the sum necessary to save San Marco's four Byzantine horses, stricken with "bronze-monument cancer"; France took on the task of "cleaning the face" of Santa Maria della Salute—with unhappy results, alas, for the marble walls of the church turned out to be not blond, like the Louvre's, but ash-grey.)

Quarrels over those 250 billion lire have to this point been so mean-spirited as to paralyze any action by the administration that must distribute the money in accordance with special legislation. Distribute it to whom? Surely not to the municipality of Venice, which to date has shown a positively shameful administrative incompetence. Perhaps to the Venice region, although there is the danger that its bureaucracy would favor the interests of the industrial mainland and not those of the dispossessed art capital. As for the creation of a special high commission to administer the funds, there is no Italian precedent for such a step.

In a lighter vein, Venetian dinner conversation during recent weeks touched on other topics: this city, which always lived on a solid basis of courteousness, fine spectacles, and prostitutes (for how many centuries!), has become in the past twenty years a place of tedium and conventional morality. Foreigners who bought houses here after the Second World War, together with their guests, have been so plagued by the police in the cause of "good morals" that they have been obliged to sell their properties and go elsewhere. People giving a ball or fête have been persecuted by the cops until they have also been forced to give up such festivities. Paintings already bequeathed to the city have been taxed. Any mildly jolly night spot has been reduced to closing its doors. What's more, the number of attractive restaurants where one eats well continues to shrink.

So, after a glorious, sunny day spent among beautiful monuments, evening arrives in Venice and a horrible boredom descends on the city, a foul stench rises from the polluted canals, and after-dinner diversions are limited to a *gelato* in the Piazza San Marco in the midst of little orchestras playing "Arrivederci Roma" for tourists.

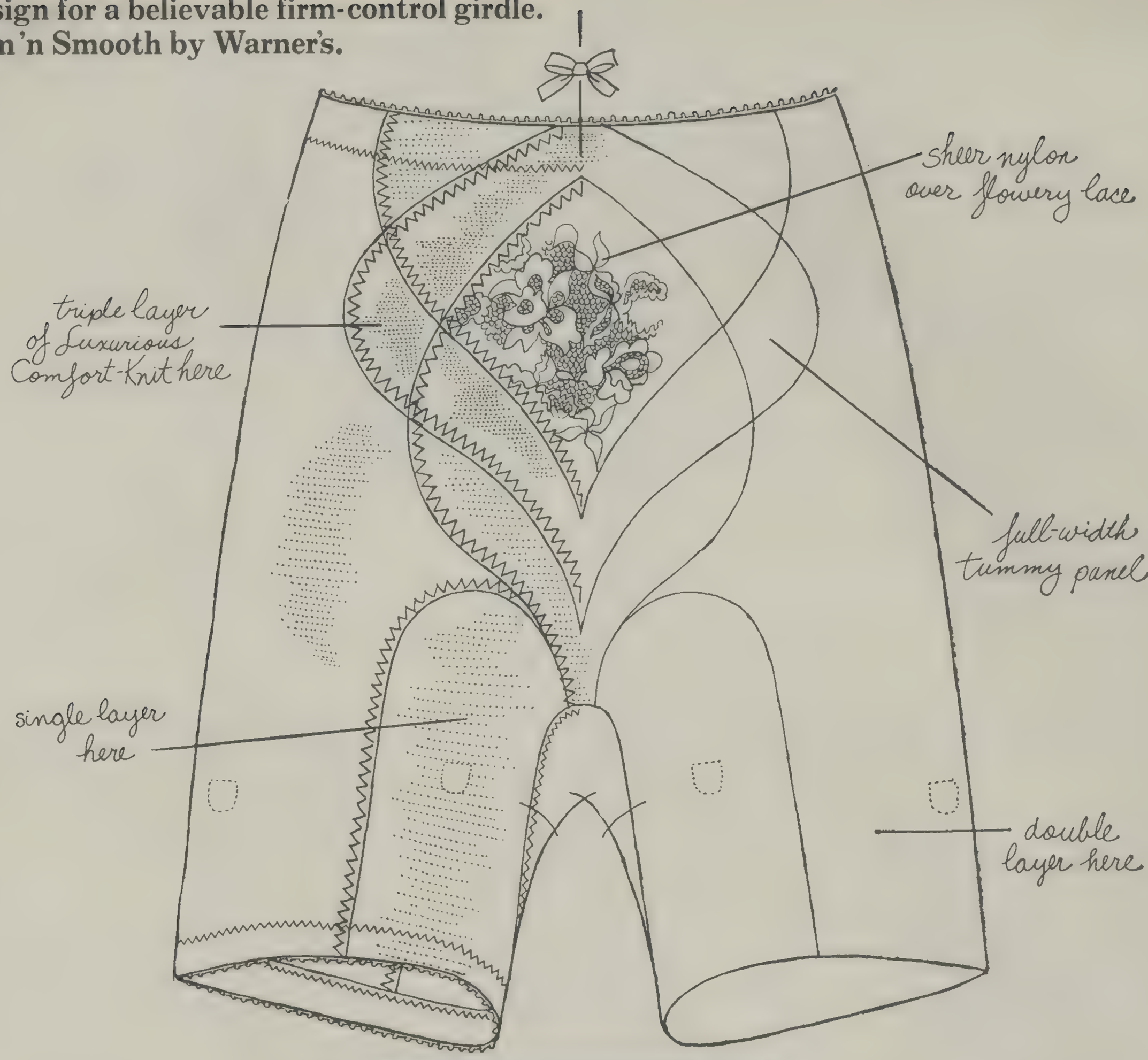
It is not surprising, then, that Venetians move elsewhere, if they can, and return to the city less and less frequently. Private parties, even very small parties, have become rare events. The old custom of meeting friends—and the friends of friends, both foreign and Italian—after midnight, when finally the chairs in the Piazza are deserted, has disappeared. And the consequences are, unfortunately, quite visible: there is a rise in the median age of patrons sitting at the tables in the "good spots," for while young people certainly still come to Venice to see her most famous monuments, they take off again to make their long stopovers in Amsterdam or Copenhagen, where one has a much livelier time.

Thus Venice continues to be invaded by crowds of charter tourists who spend the night in towns on the mainland, descend on the city from morning to evening, bring their own lunch, wear away the pavements, patronize only the rest rooms in bars, and splurge, at the outside, on a cup of coffee. ▼

TRANSLATED BY ADRIENNE FOULKE

EDITOR'S NOTE: *Alberto Arbasino, often called "the Italian Proust," was born in Lombardy, now lives near Rome—sardonic, charming, and very much his own man. Arbasino's latest book, just reissued, is* Le Piccole Vacanze, *short stories with little plot that provide an often pointed view of Italian life.*

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HORO-SCOPE

BY MARIA ELISE CRUMMERE



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FROM FEBRUARY 1 THROUGH FEBRUARY 15

ARIES, March 21–April 19. When the person born in Aries sees a new realm to conquer, daring is stimulated. Going it alone heightens the will to win. Mars, your ruler, remains in Aries for the first week, provoking your interest in a new enterprise. One part of the idea will require partners to advertise or distribute it. Much depends on your putting the scheme into working order before the period ends.

TAURUS, April 20–May 20. This earth sign represents form; Taureans require work that has a physical nature. Venus, your ruler, now in Pisces inspires during the first week. Then prepare your idea and get in touch with initiators in the marketplace. It would be best to let others represent you, as Saturn occupies your sign during the second week, which means there would be resistance to your own efforts.

GEMINI, May 21–June 20. The restlessness of those born in this sign, created by their search for something higher, is sometimes translated as fickleness. Geminians rise above the objective plane, preferring realms of thought and contemplation. Mercury, your ruler, in Aquarius during these two weeks means efforts should be directed into new channels. The new moon, on the last day, signals the promotional time.

CANCER, June 21–July 22. Those born in this deeply mystical sign seem introverted in reverie. They escape into themselves to avoid the world's harshness. are often underrated because of this trait. With only one Water sign active now, you will not have much help except in travel or in some unfinished plan. Bring it to an end by the new moon; but depend on partners, since Jupiter is in your opposite sign—Capricorn.

LEO, July 23–August 22. This Fire sign has the power to transform, to elevate. Those born in Leo want to reform the world, to raise their environments to higher levels. With your ruler, the Sun, in your opposite sign, Aquarius, your mood is to redirect friends into new (Continued on page 102)

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VOGUE'S HOROSCOPE

(Continued from page 100)

channels; you will be successful in this during these two weeks, but at the new moon the scene changes and resistance will set in.

VIRGO, August 23–September 22. The essence of the Virgo experience is service and sacrifice. Those born in this sign try to teach man perfection through self-evaluation. With your ruler, Mercury, now in Aquarius, you should move out and away from the confining scene. Your circulation in search of stimulation will produce a surprise event, just before the new moon, that you will be able to use in a new program later.

LIBRA, September 23–October 22. The trial gate of Libra continually forces those born in this sign to make choices; but Librans make decisions not for all time but over and over again. The scale balances; and a mood of inertia takes hold, until another decision. While Uranus, planet of change, occupies your sign, changes are drastic—leading you into new paths. The new moon, at the end of this period, stimulates you.

SCORPIO, October 23–November 21. This sign has the depth and power of the sea; its lower regions remain unseen. Restraint is intolerable to the Scorpian; you become enigmatic when balked. You have been "out of it"; but now—with friendly Jupiter entering the Earth sign Capricorn—you are restored to action. Mars, your ruler, is in Taurus, the opposition; allow your partners to initiate, then press forward with precision.

SAGITTARIUS, November 22–December 21. The symbol of your sign—half man, half horse—is said to mean wisdom combined with power to perform miraculous feats. The Sagittarian's best talent is prophecy. With your ruler, Jupiter, in your own sign the first week, you should press every claim and opportunity. Initiate ideas that may be redirected, when Jupiter returns to your sign later in the year. Hurry!

CAPRICORN, December 22–January 20. Capricornians are mysterious; their gentle dispositions have a touch of melancholy that is thought to be severity, but they are quite romantic. At the end of the first week, Jupiter enters your sign for the first time in twelve years: a time for love, opportunities, redirection. Saturn, your ruler, in Taurus prompts you to take your time in choosing from what Jupiter offers.

AQUARIUS, January 21–February 19. Aquarians feel truly star-guided. Their erratic impulses enable them to soar with fervor toward a chosen goal, completely undaunted by difficulties. With your ruler, Uranus, in Libra, new horizons beckon; justice is being weighed. With Mercury (messages) and the Sun (identity) in your sign, consolidate and present as many projects as possible during this most propitious time.

PISCES, February 20–March 20. In symbolic language, the fish, Pisces, designates that which is secret, hidden. Pisceans are illusive, their power unseen. Your ruler, Neptune, now in Fire Sagittarius—a free sign—inclines you to abandon the veil of secrecy. Come forward now to express your talents, with the assurance that this exposure will be rewarded. Messages are important the first week; act immediately.

There is a legend in
the far, far east
of an empress who kept
the universe locked in
her jewel box…the sun,
the stars, all the people,
and all the ships of the
sea. Now Trifari has
found the key and opens
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GOOD HEALTH, BODY AND MIND:

Worry-less pregnancy

having a happy baby

The odds on giving birth to a bright, healthy infant are zooming up, through the skills of a new science—fetology

BY ELLEN SWITZER WITH DR. GEORGE J. LANGMYHR

Today a pregnant woman in America copes with more than her share of bad news. Sometimes she must feel as if the total environment were conspiring against her and her unborn child: there is mercury in her swordfish, her pet cat may be a carrier of toxoplasmosis (a parasitic disease which causes monstrous deformities in the fetus), her house may be put together with radio-active mortar, and there are hidden dangers in the medicine she takes for the headaches she gets from thinking about all these dangers. There *is* one optimistic statistic often overlooked: a drop of more than *20 percent* in this country's infant mortality rate in the last *five years* alone. A woman pregnant today has a much better chance of giving birth to a strong healthy infant than her mother—or even her older sister.

One reason for this dramatic improvement is research in a new medical specialty: fetology. The fetologist concerns himself with the health of the unborn child. Some fetology projects may sound like science fiction at best and 1984 at worst: test-tube babies, drugs to treat the fetus in the womb, techniques to predetermine the sex of the baby before conception, and banks of frozen semen to be used in the twenty-first century. Other techniques used routinely in major hospitals and medical centers are making life safer and happier for the mother and her unborn child.

Genetic Counseling. A decade ago the birth of a defective baby to apparently healthy parents was an unforeseeable disaster. The parents were encouraged to try again for a healthy child as soon as possible. If a second child was abnormal, they were urged to stop having children. Now it is possible to assess, even before a couple marries, whether either or both carry hidden genetic defects. Genetic-counseling services, often sponsored by The National Foundation-March of Dimes, are able to arrive at fairly accurate genetic profiles of couples through a series of blood, urine, and skin tests. Couples whose backgrounds include such inherited defects as hemophilia, cystic fibrosis, certain kinds of muscular dystrophy, sickle-cell anemia, or severe early diabetes are often urged to take these tests before deciding to have a child. Scientists are able to give a reasonably accurate determination whether a couple has a more than average statistical chance of producing an abnormal child. Parents who have had one defective infant, even when no family history of genetic problems is known, are also urged to have the tests before embarking on another pregnancy.

Even if such a couple have already conceived a baby, they now can be told with almost 100 percent accuracy whether or not the fetus is normal before the fifteenth week of pregnancy. At this stage, an abortion can still be done safely; and in an increasing number of states, the operation is legal if there is proof that the baby will be born severely defective or if it can be asserted that the mother's mental health may be damaged by the birth of such a child. Couples with no objections to abortion may be willing to take a chance on starting a baby even if the genetic averages are against them, knowing that the pregnancy can be interrupted if the fetus proves to be damaged. The method that establishes the health or abnormality of a fetus is known as amniocentesis.

Amniocentesis is simple and almost painless. A hollow needle is inserted (under local anesthesia) through the mother's abdomen into the uterus and a small amount of fluid withdrawn. By growing the fetal cells of the fluid in a tissue culture, the physician can detect chromosomal and chemical abnormalities in the fetus, giving an almost complete profile of the unborn child, including its sex. According to Dr. Virginia Apgar, vice-president for medical affairs of The National Foundation-March of Dimes, this procedure is sometimes misused by eager couples who want to know whether to expect a boy or a girl. Most physicians won't perform the test just to satisfy curiosity, since it carries a very slight chance of bringing on a miscarriage. However, for a couple who know of a serious genetic defect in the family history or who already have had one defective child, amniocentesis can mean the difference between acute anxiety and relaxed, confident anticipation.

Next to genetic defects, a major reason for the birth of a defective or dead infant is a *viral disease* in the mother during pregnancy. The viral disease most feared by pregnant women has been rubella (German measles). If the mother is infected with German measles before the third month of pregnancy, her baby has a more than 25 percent chance of being severely affected: perhaps retarded, blind, deaf, with a malformed heart, or with several or all of these handicaps combined. The German measles epidemic in 1964-65 resulted in thirty thousand handicapped babies. Mothers have feared this disease because its symptoms are often so mild that they pass unnoticed.

It is now possible to establish, through blood tests, whether a person has had rubella; and a vaccine against rubella was approved by the United States Public Health Service in the spring of 1971. A woman who is unsure whether she has had German measles might ask for an immunity test. If not immune and *not* pregnant, she can receive a vaccination. She must then wait for several months before becoming pregnant to make sure that the vaccine has established her immunity and can no longer affect the fetus. Any woman who is up to three months pregnant and who suspects that she may have German measles should have an examination and/or blood tests. If she has rubella, an abortion might be considered. Unfortunately, amniocentesis will *not* establish whether the fetus has been affected by the virus.

Another lesser known disease, toxoplasmosis, caused by cell-invading parasites, may be reaching epidemic proportions in the United States. Toxoplasmosis causes only tiredness, a slight temperature, and swollen glands in the mother. She may assume that she has "some kind of bug" and her doctor may agree or diagnose a mild case of mononucleosis. However, recent studies at the Cornell School of Medicine have shown that about one in every thirteen hundred infants is affected by congenital toxoplasmosis, with results far worse than those of rubella. The parasite enters (Continued on page 192)



The stuff of dreams . . . polyester/cotton knits and wovens from Galey & Lord, a division of Burlington Industries

vogue's FASHIONS IN LIVING

Spring tip sheet for a house... ideas ready now

The Indoor Garden, below: From Hong Kong and Japan, great tools for in indoor gardeners. Environmental Ceramics, 651 Howard St., San Francisco, Calif. ***Squashy Seating,*** right: Witty designs by New York decorator Angelo Donghia. Skirted round pouff, $300; roll-arm chair, $480; contour-backed sofa, $875. His fat cushion-shaped chair is shown just below, $377. All are in cotton prints from & Vice Versa in a mix of patterns. All by Interior Crafts, Lord & Taylor, N.Y. ***Prints to Mix.*** lower right: Cottons in smashing colors or blue-and-white, by Joan Kaminski. Top, Flower Shower, $18 yd.; center, Jungle Talk, $22.50 yd.; bottom, Somali, $16.50 yd. All, & Vice Versa, 979 Third Ave., N.Y.* ***Free-form Rugs,*** bottom left to right: California decorator Jay Steffy's multi-level cotton rug, Water Lilies. Patterson, Flynn & Johnson, 50 E. 57th St., N.Y.* Center: His super-soft overscaled chair called Potato. To order, The Fortress Collection, 301 E. 61st St., N.Y.* Right: Another Jay Steffy rug, Puddle, in a flat new kilim weave, is also at Patterson, Flynn & Johnson.*

*THROUGH DECORATORS

MAURICE HOGENBOOM








MONET

LANVIN



LANVIN

Designed by Jules-François Crahay for Lanvin Paris-New York. $215 at Saks Fifth Avenue, all stores, or write Lanvin, 530 Seventh Avenue, New York 10018.

vogue's OBSERVATIONS

Andy Warhol—artist, movie-maker, and man around Paris-, London-, and New York-town—was looking around at the smoky, packed-with-dancing-couples, low-ceilinged nightclub-y room of the best party of the New York winter scene. "Well," he said, "it is the Fifties. Look at the way they're dancing . . . the music . . . the way the girls, the ladies are dressed." Then that gleam appeared in the back of Andy's eye (and that's something to keep your eye on because it means something significant is jelling back there). "Let's," said Andy, "bring back the Sixties, yes, yes! . . . Then we could get it over with and get on with today. Do you know where I can find a pair of original Courrèges white boots? . . ."

THE BB's—

Belt Buckles—they're the newest way to show your chic. Think about a big beautiful buckle—it could be one of Elsa Peretti's sensual sensational ivory or silver ones—or something you find at an antique store, or in your attic, or in your inheritance—or something turquoise and silver from the American Indian Arts Center—or something leather and metal your child made in class. To belt it, you pull a length of suède through it, or a chiffon scarf for evening. . . . The idea is, it's unique, your own individual thing. . . .

KARL STOECKER
BILL CUNNINGHAM

SEXY STUFF

Some say it's nostalgia—shades of the Forties, the Fifties—but who cares really? What's significant is that there's a lot of downright sex appeal in some of our clothes now . . . bosoms and shoulders being shown, pants tight as the law allows. . . . Ahh, let's enjoy it while it lasts, it's fun to look alluring. . . .

1. From that London designer who likes his "chicks to look sexy"—Anthony Price—a new bosom-bearing top of printed cotton, to wear with mannish white trousers. $34. Che Guevara, 23-25 Kensington High Street, London. . . . 2. Norma Kamali's new look, black matte jersey shirred strapless-top dress with just-sort-of-attached shirred opera-length sleeves. $33. In Norma's boutique, Kamali, 229 E. 53rd St. . . . 3. The sexy jumpsuit in Lurex-y knit with halter top, chopped-off skin-tight pants, is Scott Barrie's contribution to the cause. Country Club Fashions, L.A. 4. Snapshot snapped in Paris, of an unknown beauty who believes in the corsage once again—and knows just the most provocative place to place it. . . . 5. Marisa Berenson's new hairdo—it's very glamorous—and so is her dress. . . . 6. Another of Anthony Price's sexy cut-ups. . . . $51. At Che Guevara. . . .

Continued

The foreign ports report:

Paris . . . "Lots of fur—big round cartwheel Russian fur hat with wrap bathrobe coats. . . . At Maxim's for Saturday lunch, Cappy Badrutt in Dior's bathrobe-wrap camel coat, giant beret, cashmere turtleneck—very classic. And wearing lots of makeup. . . . Baroness Thierry van Zuylen looked fabulous in Ungaro crocheted layers of shocking pink, yellow, turquoise. . . . Elieth Von Karajan in Saint Laurent's wine velvet blazer with pink jacquard sleeveless sweater, deep-wine silk shirt with white polka dots, wine jersey pants. . . . A glitter of real jewels everywhere in the room. . . . A swing around St. Germain for the look of people there. The young are in every version of the Afghan coat worn with pants, sometimes rolled-up jeans over boots, for boys and girls. . . . On girls, embroidered jackets, high platform heels on bright-colored shoes with pants. . . . Lots of makeup. . . . The newest look is bright color with black—a bright-yellow duffle coat over black pants and turtleneck, a black fur chubby under a brilliant red oversized beret pulled straight down to the eyes . . . black blazer suit with yellow sweater. And always a bright, shiny red mouth. . . . Andy Warhol in town shooting some scenes for a movie, talking about doing a stage show with Yves Saint Laurent. . . . Marc Bohan has shaved off his beard. . . . Cardin's restaurant, with colored slide projections flashing pleasant things on the walls in his building, Espace Cardin, is open—a big success. . . . It's interesting how women have gone into a very sexy, womanly way of dressing—the flow of body-conscious clothes, the shine of jewels, nails, red lips. . . ."



Thick-tossing, slow-motion bouncing, hair he wants to bury his face in—that's what Europeans love. And why they adore things Pantene.

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Maybe for the first time.



Teach your hair a new language: Pantene®

vogue's OBSERVATIONS



H

IS FOR HALSTON

the caftan king...

We all know Halston is famous for super-duper good-looking classics—for sweaters and pants, for shirtdresses and matte jersey wrappy separates. And his interpretations of the classic caftan have taken off like a windstorm — they're comfortable and luxurious, and glamorous at the same time. And they suit everyone. Name a Halston customer, starting with Jacqueline Onassis—chances are she has at least one caftan and is building up a collection of them. Here are two new Halston caftans....1. Made of a delicious new cashmere with Dacron so it can be washed in Woolite, it's a positively delicious shade of peach.... 2. The newest tie-dye pattern (hand-done for Halston by Up-Tied)—big golden daisies on black chiffon....And this is the way the most beautiful and daring of the caftan wearers wear them—with just a pair of chiffon trousers beneath. For everyone else, Halston also makes a little bra of chiffon....Halston Ltd., 33 East 68th Street....

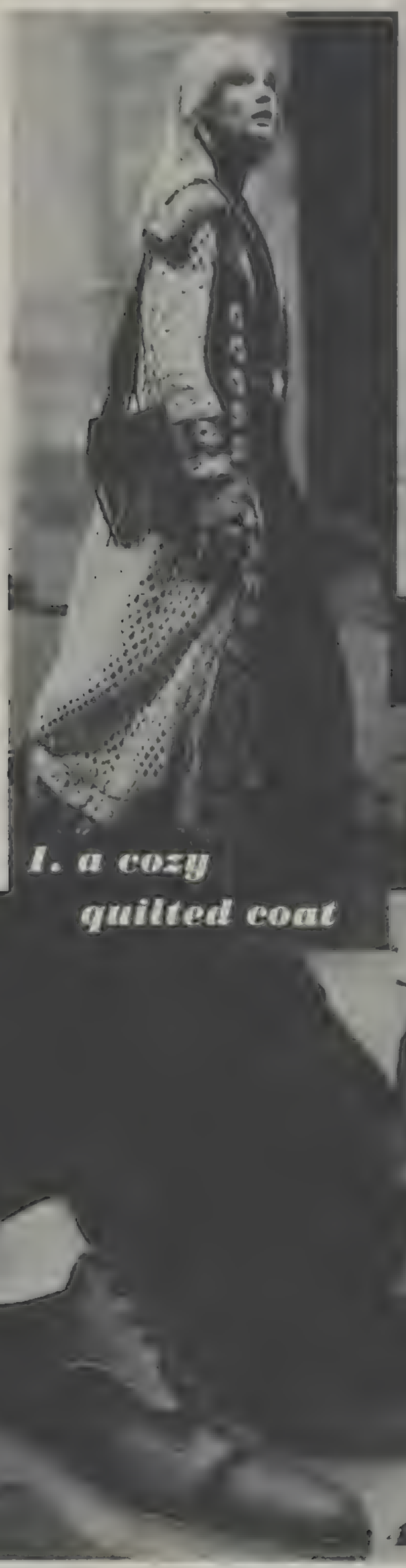




LORD & TAYLOR • I. MAGNIN • JORDAN MARSH / FLORIDA • SAKOWITZ • CHAS. A. STEVENS

vogue's BOUTIQUE

NEWSY BITS AND PIECES



1. a cozy quilted coat



2. fabric feet are flirty



3. the mystery veil



4. pearls, posies, a pocket handkerchief



5. Yves's whites



6. bulldog-y Oxfords

8. a saucy glove

1. Warm as a fire but light as a feather—that's a quilted coat. By Mohanjeet. Park Avenue Room, Saks Fifth Avenue. ...2. We haven't had a fabric shoe in a long while—and never any like these: Confetti-dotted silk with black patent heel. By Manolo Blahnik. About $50. Shoe Biz at Henri Bendel....3. There's something about a bit of veiling playing peek-a-boo with the eyes—it's so alluring, mysterious. This is the way Chessy Rayner does it for some evenings....4. If you're going to wear a clunky shoe, make it work for you—like these crêpe-soled Oxfords. They're so comfy don't you know. $42. Mario Valentino, 5 East 57th Street....5. This is the way Yves Saint Laurent goes to the beach—and it's so chic—in a mélange of whites: silk shirt, poplin pants, casually tossed scarf...so watch for white, it's never been so right....6. Bringing a little spring to the streets of New York, the "i" cosmetic boutique's bus, in grassy green and white with a greenhouse on top, tours around town touting the goodness of their natural organic-based cosmetics. "i" cosmetics, 229 East 60th Street....7. This is the way Karl Lagerfeld of Chlöe makes a pants suit the most feminine thing in the world—he adds a spill of pearls, a corsage of carnations, a handkerchief poked into the pocket. Try it, you'll see....8. Something else Karl Lagerfeld adds to a pants suit—white shortie gloves with bits of appliqué. There's something flirty about a funny glove....

A Paris triumph

Liza Minnelli won them over over there



In her first appearance on the stage of the famous Olympia theater, Liza Minnelli—with her great charm and enormous talent—captured the town. And the town toasted her victory at two whizzo good parties.

1. Liza on stage in scarlet crêpe by Halston. 2. The opening-night celebrity-packed audience. 3. After the show, a dinner for 200 in Liza's honor given by the Baron Alexis de Redé in his 17th-century town house, the Hotel Lambert on the Île St. Louis. Here, dinner in the Galerie d'Hercule under a vaulted, frescoed ceiling. 4. Another evening in Liza's honor—a midnight dance at the Club Privé given by her co-actress in *Cabaret*, Marisa Berenson. Here, guest Donna Jordan in grey flannel pants suit. 5. Liza, in purple matte jersey by Halston, has a big hug for her host, Baron de Redé. 6. Liza gossips with Elizabeth Burton. 7. Liza, in pink-and-black crêpe by Halston, sits one out with the Baron. 8. Calvin, the New York leather designer, and Loulou de la Falaise. 9. Liza with, left, Pierre Berge and Roc Brynner. 10. Yves Saint Laurent and Baronne Guy de Rothschild. 11. Patrice Calmettes in snaky gold-sequinned tunic dancing with Princess Egon von Fürstenberg. 12. Hostess Marisa Berenson in glittering paillettes. 13. Liza with fans—left, Florence Grinda in scarlet swansdown chubby Sonia Rykiel, and Marisa Berenson. . . .

JACK NISBERG

For As Long As Forever Is.

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"Simplicity" in ARNEL® jersey.
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Sandcastle®—Another fine Kayser-Roth product.
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An off-the-cuff comment that says
diamonds (previously seen in all the right places)
are now being seen in all the places
that seem right.

A diamond is for now.

Your jeweler can show you

Vogue's point of view:

FASHION FROM THE NEW YORK COLLECTIONS

If you've ever skipped a spring collection on the grounds that spring is a pastel version of fall: Don't this year—you will hate yourself in the morning. We haven't just turned the corner of a season. We've turned a corner—period. This whole mood of sportsy luxe-y nonchalance that we've been talking about for months, and all the separate elements of it—the head with a hat on it, but on it, like a sweater, and shorter hair flirting out; the face with makeup on it—makeup-makeup, sheer but dazzly; the simplicity of the clothes, pared, easy and small as sweaters on the body; the shoe that lifts the entire silhouette—suddenly everything connects. At last, finally, enfin, finalmente—A Look. Not 'twenties, 'forties, or Periclean Greek. But the most attractive, suitable, practical way of dressing for the kinds of lives most of us really live today....

White is the sneaker—the color of the year. It cleans the air, looks great on everyone. White pants with a plaid jacket. With a white wrap coat. A white hat. A white streak in dark hair. Ivory cuffs at each wrist with a navy cardigan. Pearls by the yard...the mile....

What you CAN'T live without:
a chopped coat—fingertip-length, or thereabouts, best wrapped. The coat for pants.
And for flippy skirts in a good gutsy fabric....
A hat to pull on the way you pull on a cardigan, with a soft little brim you can push around to your liking....A shoe with a wedge or a raised sole or a higher heel—it's what lifts, lightens, balances everything....

The shoe that's going to make you think about shoes: the two-tone spectator—white with black, with navy, with a lift. This year's basic shoe....

What you CAN live without: An inch or two of hair, even a half-inch—the point isn't short hair but hair cut short enough to have real line, no droop....The unpowdered face, the unlipsticked mouth—goodbye to all that. And to the hardware store—instead of a wide, wide belt with a zillion grommets: two inches of white patent with a fascinating buckle....

Just in case you think real-life fashion means clothes to wear to the supermarket—it does. Also: clothes to wear to Parents' Day at your children's school...to a meeting of the Women's Political Caucus, the Junior League, Friends of the Earth. To dinner at your house...theirs... Elmo's. To a 6 o'clock movie and linguini later at a charming Italian restaurant. In Italy. In New York (which is—in all its small-town-super-town-pockets-of-surprise-town glory—the real-life scene on the next 20 pages)....

real-life

Have you been ducking suits because: a) you haven't seen a suit that can touch sweaters and skirts for ease... b) you haven't seen a suit that does for you what separates do when you've finally—gasp—pulled together all the bits and pieces...c) you haven't seen a proper tailor's suit that was really feminine, with nothing stiff about it??? Run do not walk—your suit is here....

How to tell a this-year dress (or coat or suit jacket) from last year's: It looks—and feels—one size smaller. And yet completely relaxed. It's all in the lightness of the fabric and in the cutting. Everything is pared. Nothing is superfluous. No extra fabric around an armhole or across the back, no stiffening devices inside—in fact or in effect, clothes today are as unconstructed as sweaters. And that's how they feel on—or something is wrong....

AT NIGHT...YOU CAN BE IN PYJAMAS OR IN A DRESS TO THE ANKLE. You can be very covered or you can be bare (a bared back, especially—it's never been more alluring). Whatever, be in something very, very fluid. As in matte jersey, satin crêpe, georgette; as in bias cuts—all those things that make clothes ripple and cling and flow over the body—that make the gesture of simply leaning into a conversation the most seductive sight on earth....

Most useful thing a dress can have at night: a jacket of its own. Sometimes matching. Sometimes contrasty, and with the presence of a little coat—in which case multiply the original good look by infinity....

IF YOU'VE COME THIS FAR WITHOUT A STOCK SHIRT, WE CAN'T IMAGINE HOW—BUT DON'T ANGER THE GODS....WHITE IS LOVELY. PARTICULARLY UNDER A NAVY SUIT JACKET. AND WITH IT, SOMETHING TOTALLY YOUR OWN—A STICKPIN THAT BELONGED TO YOUR GREAT-GRANDFATHER TO PIN ON THE STOCK, AN AMULET ON A CHAIN TO HANG UNDER IT....AS ALWAYS, THE BIGGEST DIFFERENCE BETWEEN YESTERDAY AND TODAY IN FASHION IS THE ONE YOU MAKE YOURSELF



THE LOOK . . . the hat that fits on the head the way a sweater fits on the body... the shorter long hair, the neatness, the line of it...the lift of the chin, the roll of the shirt collar...the ease, the raciness, the nonchalance: This is it—the look of today. For everyone. For anywhere. For real....

EAST SIDE...WEST SIDE..

real-life fashion

FROM
THE
NEW YORK
COLLECTIONS,
PHOTOGRAPHED
ALL AROUND
THE TOWN

THE LOOK OF A SUIT...

At a diner in Queens—or Restaurant X in Manhattan or a café in Paris, Tex.; Paris, Ill.; Paris, Me.; Paris, France—a great way to be in a suit: Kimberly's easy-as-sweaters gingham-plaid knit... red, white, and blue. creamy shirt open at the neck...hat bashed down ...two-tone ties in white and black.

Wool suit, knitted in America. About $135. At Bergdorf Goodman; Garfinckel's, Washington, D.C.; L. S. Ayres; Stix, Baer & Fuller; I. Magnin. Hair, these 20 pages: Franklyn Welsh. Accessories, next to last page of this issue.


GASOLINE 25 9/10
STATE FEDERAL TAX 12 6
SALES TAX 2 1/10
TOTAL 39 9/10
SAFE WAY



EAST SIDE...WEST SIDE...

the real-life look of suits

ALL AROUND THE TOWN

On their way—two suits. *opposite*, for the life that's real. And sometimes earnest—who knows when you may have to fill your own tank. Be prepared. Do it in style. Do it in Davidow's purple-piped purpley-grey tweed—you'll be the toast of the *Boulevard des Reines*. . . . Who also serves . . . in pale buff from Trigère: chopped jacket. taut and relaxed—being welt-seamed and unlined—over a printed surah stock shirt in wine and beige.

A suit, *right*, that does for separates what refining does for diamonds: Bill Blass's Argyle tweed cardigan and vest in navy, pink, beige . . . beige silk ascot and shirt . . . navy pleats.



EAST SIDE...WEST SIDE...

the real-life look of suits and coats

ALL AROUND
THE TOWN

For coffee breaks in the middle of the day...for drinks at the end of it: the kind of crispness and ease the sun never sets on, *left*... jacket-and-dress suit in a nubbly mix of beiges and white, from Rona, by Mario Forte... white silk stocked at the neck...good-looking belt.

The coat every woman in the country is going to want to fall right into and go to town in and go out of town in—and never, never, never be out of: Friedricks Sport's double-faced, unlined camel-wool trench, *right*—cozy as a sweater. But more eventful.

Left: Auburn Fabrics cotton beige dress-top of acetate and rayon. About $110. Lord & Taylor; Hudson's; Gidding-Jenny; Marshall Field; J. W. Robinson.... Lighted only by day, a face with this smoothness and clarity might count among its oldest and closest friends Bonne Bell's 1006 Lotion—about which, more on page 52. *Right:* Woolmark coat (Agnona fabric), about $365. At Bergdorf Goodman; Gartinckel's, Washington, D. C.; Stanley Korshak; J. Magnin. Coifs, Franklyn Welsh.

New York pastorale—could be a picnic on a lunch truck in Queens (is, *right*) or rare burgers and a young Brouilly at a sidewalk table in Drydock Country—anywhere, the freshest dish in sight is Leslie Fay's bright plaid seersucker. Red, white, and blue put together the easy way...blazer and pleated dress...white knit top anchored in navy.

Right: Of polyester and cotton; top of acetate. About $64. Lord & Taylor; Jordan Marsh, Florida; Joseph Horne; Stix, Baer & Fuller; I. Magnin. *Opposite:* Woolmark coat, about $445. At Martha; Nan Duskin; Garfinckel's, Washington, D.C.; Stanley Korshak; Bullock's Wilshire. Accessories, next to the last page.

EAST SIDE...WEST SIDE...

real-life coat and suit looks

ALL AROUND THE TOWN

Meanwhile, back at the Boulevard Diner... everything is something else again: Hat like a sweater. Coat like a shirt—Originala's smasheroo—designed by Ilie Waes in grey wool, cuffs folded back, other cuffs shooting through.

HELMUT NEWTON



EAST SIDE...WEST SIDE..

the real-life swing of capes

ALL AROUND THE TOWN

**On the Island of Manhattan,
in the street of Wooster,
in ghost-grey cast-iron
buildings of the last century:
free spirits of this one—
painters—sculptors.
Romantics in capes...in
Geoffrey Beene's navy wool,
left, yoked front and back
—therefore wieldly
as well as whirly....
In black-and-white cotton
plaid Inverness and pants
from Victor Joris for
Cuddlecoat—with friend,
right, a prize-collecting
Bouvier des Flandres
known, in an everyday
way, as Smokie—
at the sculptor
Lo Giudice's
Wooster Street
place, before
a Jo Baer diptych.**

...Cape of [illegible] wool, loomed in America, about $345. At Bonwit Teller; Garfinckel's, Washington, D.C.; Harzfeld's; Sakowitz. ...*Right:* Cape and pants, about $100, finished with Zepel. At Lord & Taylor; L. S. Ayres; Stix, Baer & Fuller; I. Magnin. Hair throughout these 20 pages, arranged by Franklyn Welsh. Accessories, next to last page this issue.

HELMUT NEWTON

EAST
SIDE...
WEST
SIDE...

real-life navy and white

ALL AROUND THE TOWN

This page: Suit, Meyer Woolens worsted, loomed in America; shirt, of satin crêpe. About $275. Bonwit Teller; Jacobson's, Michigan; Bullock's Wil- [illegible] Dress, of Meyer Woolens fabric loomed in America, about $240. Bergdorf Goodman; Hutzler's; Montaldo's; Hudson's; I Magnin. Accessories, next to last page of this issue.

In a lofty moment, *left*, the boulevardier of the world—and all its boroughs, burghs, and *quartiers*: John Anthony's super-spiff gabardine tailleur—one-button navy jacket, vest, trousers—and a delicious white pleated-front shirt pinned with a camellia....Both pages, photographed at the loft of the painter Lowell Nesbitt, on Wooster Street...in Manhattan's 10012th *arrondissement*....

To visit the artist in his studio, *above*, your banker in his bank, your son's headmaster—the dress everyone is always looking for: a soft, beautifully cut little navy worsted crêpe from Pierre Cardin-Paris New York, simply tucked to the waist...worn with a white flower. Discreet...and yet....

HELMUT NEWTON

THE NEW YORK COLLECTIONS

EAST SIDE...WEST SIDE...

real-life navy and white

ALL AROUND THE TOWN



Spring comes to Soho. *left*—New York's—London's—whoever's. wherever: Geoffrey Beene Boutique's separates-y one-piece navy dress with white cuffs and collar. Buster Brown bow—a breath of fresh air. on sight, anywhere (which is. left and right, the loft of the painter Lowell Nesbitt —New York Soho).

If you're of the one-picture-is-worth-a-thousand-words school —hold on to this one. *right:* from the small. pared, effortless chic of Ginori's navy ribbed cardigan. pull. and flippy white skirt to the sweatery hat and spectator ties that complete it —what this doesn't tell you about fashion now isn't worth knowing....

HELMUT NEWTON

Far left: Of Jerseline polyester-and-wool, about $165. At Bergdorf Goodman; Frost Bros.... *Left* Cardigan, about $28, pull, about $20. Both, of Courtelle acrylic, available late February. Double-knit wool skirt (Calvert Knit), knitted in America, about $38. All, at Henri Bendel; Burdine's; J. W. Robinson. Accessories, next to last page.

EAST SIDE...WEST SIDE...

real-life navy and white

ALL AROUND THE TOWN

**Around Manhattan—
the Bronx and Staten Island, too...
Kimberly's sweater-and-shirty
pants suit, *left*—long, easy
navy knit pullover with
clean white cuffs and collar
plus white belt, navy-and-white
spectators—like the rain
...full of refreshment....**

**If you like to get dressed in
the morning and know you're
really dressed for the day,
this is your territory:
crisp plaid seersucker from
Belle Saunders for Abe Schrader,
right—navy-and-white sleeveless
dress, matching coat lined in
a print of navy, white, yellow.**

HELMUT NEWTON



Far left: Pants suit of Trevira, about $75. At Saks Fifth Avenue; Hutzler's, Halle's-Cleveland; Gus Mayer; Neusteters.... *Left:* Turnout of polyester and cotton, about $165. Mid-February at Bonwit Teller; Garfinckel's, Washington, D.C.; Neusteters; I. Magnin. All accessories, next to last page this issue.

the heart of town.
he Chrysler Building—
ite head to toe, and how it
ghtens things!...
nnie Cashin's chopped coat
Philip Sills—very full and
ey and piped in white
ther over white leather
nts—also chopped.

EAST SIDE...WEST SIDE...

real-life looks with white

ALL AROUND THE TOWN

Full house—*the* color, *the* coat. *the* look you have got to have now for pants. for skirts: Calvin Klein's cuddly white mohair-and-nylon chopper wrapped over wide white flannels.

The separate jacket for everything —especially white pants: Ilse Smith's plaid smock-shirt for Susan Thomas in navy, black, and white...wide-legged white knit pants...red knit shirt. With a small, bashed-down white hat, two-tone ties—something else again.

At the Twentieth Century Fox Building—a find: Kasper's swinging plaid jacket for J. L. Sport—red-and-green linen seersucker turned out over natural-white canvas pants.

Far left: Wool coat, about $200; leather pants, about $140. At Saks Fifth Avenue; Hoyland-Swanson. . . *Center left:* Coat, of mohair and Du Pont nylon, about $95. Bloomingdale's; Joseph Horne; I. Magnin. . . *Near left:* Jacket and pants of texturized Dacron (Klopman fabric). About $62. At Bonwit Teller; Gartinckel's, Washington, D.C.; Jacobson's, Michigan; Nordstrom Best. . . *Right:* Cotton canvas jacket (Wellman Mills fabric), about $95; cotton pants, about $34. Black-and-white shirt (not shown), about $22. Turnout, at Bonwit Teller; J. P. Allen; Jordan Marsh, Florida; Joseph Magnin. Accessories, next to last page.

HELMUT NEWTON

EAST SIDE...WEST SIDE...

real-life dressing in white

ALL AROUND THE TOWN

At the Twentieth Century Fox Building in New York—what else but a Star!—White!... A wrap coat by Muriel Reade for the Joseph Stein Collection, *right*—full of swash and swing over wide white pants, black-and-white spectators.

White coat, chopped coat—two hits, *far right* (and—in the plain-Jane screening room beyond the Art Déco splendors at Twentieth—maybe a third).... Oscar de la Renta's luxe-y white wrap, navy-and-white shirt, flippy skirt—you've seen what the chopped coat does for pants, now you know what it can do for a skirt. Plenty!

Left: Woolmark coat of Rochambeau fabric, about $170. Lord & Taylor, Jordan Marsh, Boston; Hutzler's; Halle's-Cleveland; Joseph Magnin. ..Right: Wool-nylon-angora coat and skirt, of Yves Gonnet fabric, silk shirt, about $495. At Martha; Swanson's; Sakowitz; El Palacio de Hierro, Mexico City. Coats all around the town, these 20 pages, by Franklyn Welsh. Accessories, next to last page of this issue.





black suède pump–
a higher heel;
red kidskin pump–
new kind of wedge

for
legs
and
feet–
new

THE NEWEST WAY TO GIVE YOURSELF A LIFT THIS SPRING is to put a pair of this spring's shoes on your feet —wedges, raised soles, platform soles, higher heels: everything gets you off the ground and without a trace of clunkiness. It's a whole new balance, a whole new way of walking and carrying yourself—prettier and more feminine than anything you've seen in a long, long time. . . . The black suède pump, above, piped in silver and set on a perfectly proportioned heel, high and straight with just enough width to carry the height. . . . The leg that looks great with it gets its color in a new, subtle way—stockings in two shades, two textures, worn together. Here, lacy patterned black over opaque red—marvelous with a little black dinner suit or ankle-length black satin skirt. The red kidskin pump, directly left, with a wedge and a heel—and the most beautiful little flattened toe. For a navy blue suit or a black one, for a red print dress—a really nifty all-around-town shoe.

White-and-black Oxford tie, right, with a raised black sole, stacked black heel—the shoe for suits, for separates. Especially white with navy. Or white with brown. Or white with black—and legs in black crochet over opaque yellow, as here. *Above:* Herbert Levine pumps. About $50. Bonwit Teller; Harzfeld's; Frost Bros.; Neusteters. Belle-Sharmeer tights Black, $3.50; red, $3. Both, Lord & Taylor Wanamaker's, Phila.; Joseph Horne Jacobson's, Michigan. . . . *Left:* Roger Vivier pumps. Saks Fifth Avenue. About $42. *Right:* Customcraft Oxfords. About $33. Lord & Taylor; Jacobson's, Michigan. Burlington tights: Black, $5; yellow, $2.50. Both at Bergdorf Goodman; Jordan Marsh, Florida; Bullock's Wilshire.

lift, new balance

white-and-black Oxford
tie–raised sole
for lift, for balance

Satin evening slipper, left: bright emerald green piped in gold, set on a high platform sole and high rounded heel, with the flash of a little rhinestone buckle on a wraparound ankle strap—wear it with something black—something slashed or flounced, or slithery satin pyjamas with a glimpse of lacy black leg. Sensational! (And, on the other hand . . . something sensational here, too: a dome of diamonds on the finger, a coat of russety, brandy-ish red for the nails.) The navy suède moccasin, right, with a crêpe-soled wedge, white edging, and a shiny gold chain across the throat—the shoe you want with a flippy white skirt and navy chopped coat. With white flannel pants and a navy cardigan. And with navy patterned legs, as here. Which is one way to keep color going now—from the foot up the leg. Or from your skirt down the leg and another-color shoe. **What you don't want is to break the line—that's the whole point about color for feet and legs this spring.** *Left:* Satin slippers, David's Atelier at Bonwit Teller. $65. Cartier ring. Nail polish: Cherry Brandy by Estée Lauder. . . . *Right:* Suède mocs, Beth's Bootery at Saks Fifth Avenue. $50. Vanity Fair tights, $3. Bergdorf Goodman; Swanson's.

Emerald satin slipper–
the lift of a platform
sole . . . a higher heel . . .
the flirt of an ankle strap

for feet and legs—

PENN


Navy suède moccasin–
head over heels
on a crêpe-soled wedge
new lift, new balance

YOU DON'T HAVE TO BE LUCKY TO BE BEAUTIFUL

21 Quick tricks to make the most of your looks

Lash with the delicate air No matter what mascara you use, it will look twice as fringy if you flip your lashes with an eyelash curler both before and after.

What a great line What if you don't have perfect lips—all you need is a steady hand and a lip pencil. Simply outline the mouth you want. Then fill in with lipstick on a brush.

Everything's coming up rosy A smooch of rouge on the ear lobes is ever so come-hither. Some pinking is provocative all around hairline and in the hollow of the throat, and it reflects the rosy radiance all over your face.

Don't wait for double trouble This Yoga exercise can help to keep your chin line taut and tidy: Try to touch the end of your nose with the tip of your tongue 20 times each day. Well worth the effort.

Happy medium Don't go to extremes with very hot or very cold water on the face. Too much one way or the other, particularly the alternating of hot and cold, can make for broken capillaries and dry, rough skin.

For a smoother, swannier throat Try this at least once a week: Wrap a small turkish towel wrung out in warm water around your throat. Then massage in a gooey cream with firm upward strokes. Lie down for 15 minutes with your feet up, your head down to get your blood racing.

Sweet gleams Cocoa butter is a natural hairdressing. A smidgin smacked on your palms and smoothed on your head, and the shine comes up like magic. Another gleaming natural: vegetable henna gives just a glint of red in dark hair.

Bang bang Fringes are flirty, fun, and what's more they do a lot for faces that are less than perfect. There's a nifty way to cut bangs yourself: Take a piece of Saran Wrap about the size of your face and press the edge against your forehead (it will stick to your skin). It acts as a shield and lets you see what you're doing, also catches the snipped ends.

Part time An off-center part (bangs or no) is younger and softer than a dead-center one, which points, like an arrow, to face faults. What's more, chin-length hair looks newsier this way.

Hair spares Find a place for wigs and hairpieces in your bathroom where the steamy atmosphere keeps them fresh and bouncy and ready for action.

Pillow talk You'll look coiffier in the morning if you shift your pillow into a slippery nylon-satin case. There's a minimum of resistance to your hairdo, so put in place before popping into bed.

Master stroke Only fitting for the skin he loves to touch, and if you've ever rubbed perfumed bath oil into your body, you know the scent is more potent than perfume itself. Oil leaves a lissome, tempting surface . . . and don't forget backs of your hands.

Going to extremes Give aid and comfort to your grouchy feet with contrasting hot and cold baths to rev up their circulation. Put your feet under running hot water for 3 or 4 minutes, then under cold for one minute. Alternate 10 times. *Always* end up with cold.

Tranq tank Are you having a hassle with your muscles? What could be more soothing than a fistful of aspirins plopped in a hot tub and a leisurely soak to unravel all the knots?

Trompe l'œil There's only one thing to do (short of surgery) with discouraging under-eye puffs and that is concealment. A strip of fine lashes on the *lower* lid does a spectacular cover-up job.

Lifted brows Don't get carried away when you tweeze. Never shave, just clean up the stragglers and keep the shape thin and arched. High brows enlarge your eyes, that's why you always tweeze from underneath—to create more space.

Pow now The fast energizer for the four-o'clock droop could be a chocolate mint. The mint is a fresh taste, the chocolate ups the energy.

Instant diet Take an antacid to put down food craving. Some doctors say it absorbs the acid that triggers hunger pangs. Alka-Seltzer on the rocks with a twist is a pleasant way, or have a tablet-type if you're on the go.

Legend of cheeky hollow To give you the look of beautiful bones, try sucking in your cheeks and then shade what's indented with a brownish blusher. . . . Darkening is thinning.

Top booking The old boarding-school training of learning to move, graceful as a gazelle, with a heavy book on your head is still a tried and true road to a free and floaty walk.

Say it with a smile The most potent of all beauty stratagems is your smile. It warms, it encourages, it thrusts sweetly to the heart. It also causes you to appear instantly prettier. A smile even makes your voice more persuasive.

FOR LIPS—THE NEW ZING DYNASTY

Streaking in now, along with the new interest in everything Chinese, three new lipsticks with an exotic train of thought. They're the new Orient Expressos in colors with subtle fire and a delicate silvery glaze—Opaline Orange, like rare peachy lacquer; Bamboo Bronze, soft and good-earthy; Chinaglaze, the rosy glow shown opposite, with a fresh suit idea: black wool jacket, white wool skirt, a pullover of bright stripes. Jacket, skirt: Anglo Fabrics, loomed in America; wool-and-silk knit pullover. Suit and hat, Adolfo. Suit, about $495. Saks Fifth Avenue. Alexis Kirk necklace. Lipstick from Moon Drops, by Revlon. Coif, Franklyn Welsh.

HELMUT NEWTON

BEAUTY

These five women are New Yorkers—healthy, attractive, vital, involved. But no question about it, city living—with its smog, its tensions, boiling-point pressures—puts their good looks to the test. Here they tell how they cope, in town and out.



CAMILLA HOOVER

is the movie actress, Camilla Sparv, married to New York stockbroker Herbert Hoover, and the busy mother of two young sons. . . . "I'm blind without my glasses, and have the same frame with prescription lenses that are clear, slightly tinted, and dark. In the evening I wear contacts, and on a ski holiday in Utah, I made a wonderful discovery . . . my glasses had always fogged on the slopes, and I was always frightened of falling and having them break. By wearing contacts and no-fog goggles, I was able to ski happily for the first time in my life. . . . I go through stages with perfume, and have several favorites. I find that Femme is the scent men like most, but I also adore L'Air du Temps and Caleche. I never buy big bottles, though, which are wasteful. Instead, when we go to Europe I buy lots of tiny sample-size bottles, and keep them in a box in my bedroom. When I go out, I just grab one for my bag, whichever one comes to hand. . . . When I first became a model and an actress, makeup was such a different thing, so heavy. . . . When I was in *Downhill Racer*, I used nothing but mascara. . . . I don't say people should not wear makeup, wear what you need, what makes you happy. . . . I'm lucky enough to have good skin, so for me it's eye makeup and a little lip blusher. Basis Soap and water for cleansing. . . . I eat almost everything, but we stay on a low-cholesterol diet for my husband's sake. I try to buy good breads, and never cook frozen things—fresh vegetables taste so much better that they're worth the little extra effort. . . . I go to the Ritz Towers Health Club for exercise. I started to get back in shape after the baby was born, and probably wouldn't have stuck with it, except for the massage. I go through the gym session and the steam room knowing that at the end my reward will be a wonderful massage."



ALEXANDRA SCHLESINGER

Tall, blond Alexandra Schlesinger, married to the author-historian and politically famous Arthur Schlesinger, Jr., works as her husband's helper in social and business activities in Washington D.C. and New York. . . . "I stopped smoking in late October, and must work out a diet for myself so that I don't go ballooning through life. . . . I'm trying to cut down, and have started taking vitamin pills (A,B,C, and E). . . . I walk; I walk everywhere because I hate subways; and I play quite a lot of tennis at the Armory on 34th Street . . . I do think that makes you feel fantastic. I used to go to exercise classes, and last winter I started taking my son Peter to Carlos, and tried a workout myself, but I'm hardly a natural acrobat, so I think I'll stick to tennis. . . . Once a week I go to the hairdresser—Albert at John Valenti, in the Carlyle. It's bliss. At most hairdressers', everybody is parked in a great big room. Here, you have your own little room, and they bring you tea and a selection of magazines. It's the most restful thing you can imagine. . . . My makeup is really quite simple—always eye makeup (once my eyes are on, I figure my face is made-up) and cleansing is a question of Pears Soap and water. . . . My trick for relaxing at the end of the day is a hot bath, and then, I try to grab five or ten minutes—no more—to lie down and do that relaxing thing: you close your eyes thinking 'my head is very relaxed, and is asleep;' and so on down to your feet. It works like a charm."



secrets

ALEXANDRA ISLES:

A brunet Scandinavian, Alexandra Isles gave up her New York television acting career to marry Wall Streeter, Phillip Isles. . . .

When I was on television (in *Dark Shadows*) I found a way of taking stage makeup—which is usually very orange and artificial-looking—and mixing it with a bit of pure white makeup for a more natural look, and I still have a bit of it around . . . not that I wear it very often now, however. In the morning I put on makeup only if I'm feeling tired or depressed, and use very little for evening. . . . State of mind seems to control the state of my skin, but I believe in keeping the skin as clean as possible—mild baby soap and baby lotion, because they smell so nice—and a moisturizer. . . . I try to stay out of the sun, more because of freckles than of wrinkles, but I love to swim, so I do get quite a bit of sun. . . . Most of my exercise is walking—I take my son to a nursery school across Central Park and walk there and back, then all around during the day—and run chasing after my son who is two-and-a-half. . . . I go to André at Cinandré for my hair—in fits and starts. Last year, in a moment of weakness, I had it cut in that shag cut and it's growing out from that now. One thing I really believe in is vigorous brushing, quite a lot of brushing with two Mason Pearson natural-bristle brushes. . . . And the one essential to me is perfume, always. And always tuberose."





GRAZIA MUNOZ,

a striking brunette with ivory skin, is the former Grazia von Fürstenberg now married to Manhattan-based banker, Antonio Munoz . . . "After keeping up with my two children (at one-and-a-half and two-and-a-half they have more energy than anybody) and taking care of the house all day, the only way for me to feel up to the evening is to have a good, warm bath (with Alpha-Keri bath oil which doesn't smell like anything) and to read . . . about three books a week. I completely lose myself, I become the heroine. . . . I use Ivory soap and water, Pond's dry skin cream. Neither of them full of perfume or anything—absolutely natural. I've used them both since I was eighteen. . . . I wear quite a lot of makeup, really. I have always had dark circles around my eyes, and in New York one is never in the sun, so the skin gets greener and greener as the winter wears on and on. . . . I went to the Make-up Center and they worked out a program for me: On Stage liquid foundation (tawny), a deeper shade for shadowing under the cheekbone, pale-green and beige Maybelline shadow, then a khaki powder shadow rubbed on just under the eyebone—it gives a very interesting shadowing. Finally, mascara, which I think is the one indispensable thing. No powder, which I find is a bother. . . . Miss Dior perfume, which I've used since I was sixteen. I would never change. . . . About once a month, I go to the hairdresser—Jean-Louis at Cinandré. He's really fabulous, and he managed to get me away from the pony tail which I had always worn into curls—much softer and more flattering for the face. I have a permanent; Jean-Louis showed me how to set it myself between visits."



BERRY BERENSON

FREDDY PLIMPTON,

wife of *Paris Review* editor, author, and TV personality, George Plimpton, is another good-looking young New York mother; is always on the go. . . . "I think the one thing that really makes somebody beautiful is that she's happy with her life, her world. . . . I don't change, but if I walk into a room feeling particularly well, women ask me what I've done to myself. Once a week I go to Leonardo da Vega at Charles of the Ritz, and I'm out of there in forty-five minutes flat. I love him because he doesn't do anything complicated with rollers—just washes it and blows it dry. My hair falls naturally into a center part; sometimes a side part with a barrette in the evenings. During the day, I'm with my child, and keep my hair pulled back. . . . I use a good cleanser, a freshener, and have just started using a little cream on certain areas of my face at night, but I don't pamper my skin. I have begun using a little color on my lips. I pat on a little lip blusher with my fingertips, a liquid base for sensitive skin . . . and a bit of eye shadow. For lip blusher and eye shadow, Yardley's Pot O'Gloss has a good texture and subtle colors. I often mix two shadows—green and lavender."

(More, page 76)





the dark of night

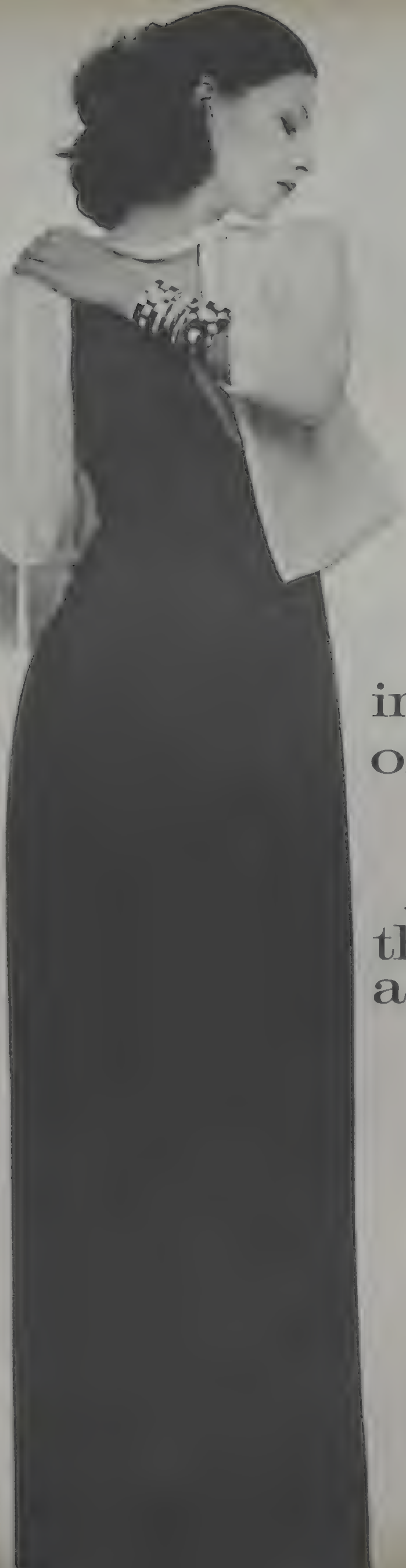
Dark and absolutely fatale. That's the kind of dress you want for evenings now. Black's great. And so is navy. Something so feminine, so seductive, it leaves nothing to be desired—except you. And if it's bare, that's great too. Especially as Donald Brooks does it here, in black chiffon with two tiny straps, two enormous red organza poppies, and hundreds of flamenco flounces spiraling all the way. Perfect for long ropes of pearls—and for a girl with a beautiful back and maja eyes like Andrea del Portago, who wears these ruffles with an allure as instinctive as just taking a breath.

Of Bianchini silk. About $345. At Saks Fifth Avenue; Gus Mayer; Dayton's; May D & F. Jewelry, Van Cleef & Arpels. Coiffures on these six pages, by David Canyon of Marc Sinclair. Accessories, next to the last page.

ANDREA
DEL PORTAGO

RAYMUNDO DE LARRAIN





ANDREA
DEL PORTAGO

in the dark
of night–
the dress with
a jacket



KITTY HAWKS

Simplifying the whole idea of evening dressing now: the dress that comes—ready to go—with its own jacket (and the jacket is often an event in itself—beyond the black dresses they come with, the estimated mileage on these two jackets is staggering)....Andrea, *left,* in Ferdinando Sarmi's white georgette jacket, beautifully pleated and tailored and as good as a little evening coat over a bare black georgette dress—for a start.... Kitty Hawks, *right,* in a sensational turnout by Elinor Simmons for Malcolm Starr—the simplest, slinkiest bias of black matte jersey. And a side-slashed quilted Mandarin jacket—vivid purple and white on black matte jersey...really super coloring with Kitty's dark hair and marvelous, thickly fringed cat eyes. (Her lashes are so long she has to trim them to see out, the way other girls do with fakes. For more in this vein, more about what Kitty—and Andrea—do to look as good as they look, feel as fit as they feel—see both girls profiled in Beauty Checkout, page 76.)

Left: Rayon georgette dress and jacket (Stern & Stern Textiles fabric). At Bonwit Teller, New York; Nan Duskin; Stanley Korshak; I. Magnin....*Right:* Rayon matte jersey dress and jacket. About $240. At Lord & Taylor, Montaldo's; Harzfeld's; I. Magnin. On both these pages: jewelry by David Webb

RAYMUNDO DE LARRAIN

in the dark
of night
matte jersey

MRS. JOHN R.
DREXEL, IV

Wraps like a scarf, feels like a sweater, moves like a dream, *left*—a bareback black halter dress of matte jersey by Ole Borden for Rembrandt. Your perfect out—or in—whenever you want to get into something that takes almost no getting into....One of the times when you wonder if anything beats matte jersey, *above*—Mollie Parnis Boutique's navy sweater-dress. Smooth, clingy, ripply, with long skinny sleeves, a bias skirt, and an uneven hem. Pull it on, dazzle it up a little if you like, and you're dressed for whatever turn the evening takes—dinner at some favorite bistro, a movie, here and there with friends....The evening dress with a jacket—that's *it* in case you hadn't got the message, and you're looking *right* at it: a long spill of navy matte jersey from Marie McCarthy for Larry Aldrich, so soft and easy it could spoil you for anything else. And a green faille jacket that's terrific open or sashed, sleeves shoved up or straight down...over this dress, that dress, over sireny black pyjamas...over and over....

Left: Ban-Lon halter dress of Nyesta nylon (Maxwell fabric). About $110. Saks Fifth Avenue; Higbee's; Jacobson's, Michigan. ...*Above:* Short sweater-dress, in rayon matte jersey (Jasco Fabrics). About $130. Saks Fifth Avenue; Sakowitz....*Right:* Long Ban-Lon dress, of Antron nylon (Berroco fabric); silk jacket. Both, about $315. Bonwit Teller; J. P. Allen; J. W. Robinson. On both these pages, Cartier jewels.

RAYMUNDO DE LARRAIN

PEOPLE ARE *talking* ABOUT

PEOPLE ARE TALKING ABOUT "Washington Roulette," the political after-dinner game whose players include a former President, that opens with the question "If you could, whom would you put in the White House?" and then goes round the table. . . . *Jamming with Edwards*, the rough-'n'-ready new Mick Jagger album, still way ahead of the pack. . . . The ninety sculptures by Joan Miró, scooped out of a witty and ingenious imagination, at the Cleveland Museum of Art.

PEOPLE ARE TALKING ABOUT . . . *An Accidental Man*, Iris Murdoch's fourteenth and thickest novel, that reads as if it were the bizarre, funny scenario for a berserk marionette theater. . . . The extraordinary prices being paid at auction for French and English nineteenth-century antiques, particularly furniture.

PEOPLE ARE TALKING ABOUT . . . Leonard Bernstein conducting the new recording of Richard Strauss's opera *Der Rosenkavalier*, silvery and more sharp-bitter than sweet. . . . The jabbing compassion of Danny Lyon's book of photographs about the Texas prison system, *Conversations with the Dead*. . . . *X Y & Zee*, a weird movie made from Edna O'Brien's even weirder novel, with Elizabeth Taylor and Susannah York.

PEOPLE ARE TALKING ABOUT . . . Christopher Walken, staggeringly drunk with freedom in Albert Camus's talky play *Caligula* that becomes a brilliant fugue on the dilemma of the young, at the Yale Repertory Theatre in New Haven, Connecticut; Walken plays the part with all the resonance actors have often given Hamlet, throttling a generation with its own rhetoric. . . . *Victoria and Her Daughters*, a gossipy, delightful button-box of a book by Nina Epton about the domestic life of Queen Victoria and her five daughters.

PEOPLE ARE TALKING ABOUT . . . The radical remaking of European prehistory, brought about by more accurate carbon-dating and the startling new archeological information that European civilization did not, as had been believed, begin around the Mediterranean but existed even earlier in Great Britain and France. . . . The American premiere of Hector Berlioz's *The Trojans*, the gargantuan nineteenth-century opera based on Vergil's *Aeneid* (usually performed only in concert) by The Opera Company of Boston, February 3 and 4.

PEOPLE ARE TALKING ABOUT . . . The simple, direct poetics of the wire constructions by Richard Tuttle, one of the first painters to take the canvas off the stretcher, at the Betty Parsons Gallery in New York. . . . *Kathleen and Frank: The Autobiography of a Family*, by Christopher Isherwood, the British expatriate writer, now living in California, who has spun most of his life into fiction, who tries to sort the fact out of his parents' lives through his mother's diaries—a mysterious plunge into the depths where individual identities merge into the family.

PEOPLE ARE TALKING ABOUT . . . The embarrassed, funny confusion over how to pronounce Ms.: *Miz* sounds like *Gone With the Wind* and *Em-ess* like the first two initials of a starchy English governess. . . . Kris Kristofferson, the Rhodes scholar with his own slow-burn brand of Western music, February 13 at Philharmonic Hall in New York. . . . "Claes Oldenburg: Object into Monument," works made since 1965 by the soft-sculpture man, including the giant billiard balls, at the Pasadena Art Museum. . . . Emil Antonucci's thin book of drawings to the poem by William Blake, *William Blake: The Mental Traveller*, images that tear open the mind gently.

Pierre Boulez, "a genius for our time"

Pierre Boulez (boo-LEZ, the "z" is sounded), the revolutionary French composer-conductor who lives in West Germany and is the chief conductor of the British Broadcasting Company Symphony Orchestra, resumes his first season as the new musical director of the New York Philharmonic on February 3. Short, scrappy, with a pushed-in nose and brown eyes that look out from under heavy brows, Boulez at forty-six is perhaps the most important composer at work—a highly cerebral tough who conducts without a baton, grasps the most difficult new music by such composers as Charles Wuorinen, Mario Davidovsky, Earle Brown, and Eric Salzman. Thoroughly modern and thoroughly unassuming, Boulez remakes tradition, has notably rescued the work of Berlioz and Debussy. More than likely, his greatest significance is the socko way he embodies the sensibility of our time: a street-fighter rebel with a delicate, particular ear for the right nuance; a culture hero without a taste for glory; a polemicist who spouts poetry; an intellectual who despises intellectualism. Boulez is in the vanguard of a new breed of genius closer to the tradition of the scientist or philosopher than of the Romantic artist. With many of the more than eleven hundred American symphony orchestras in financial and cultural trouble, Boulez is playing his own tune, determined to win by force of brain. "The fight's a bigger one than getting the audience to cheer," Boulez said. "The dilemma of music is the dilemma of our civilization. We have to fight the past to survive."



LIBERATING THE QUEEN IN EVERY woman

queen: **1.** A female sovereign of a kingdom; a woman who rules in her own right with the authority of a king. In England, if a deceased sovereign has left no male heir apparent, the succession devolves upon the eldest daughter or female heir apparent, as in the case of Mary, Elizabeth, Anne, and Victoria. **2.** A woman preeminent or distinguished above others in a given sphere or place.

By John Gruen

Woman as sovereign, as ruler, as a majestic force and presence has suddenly become the *idée fixe* of the entertainment world. In theater, opera, film, and television, woman as queen is celebrated with all the pomp and circumstance befitting her crowned head and royal station. The question is why? Why this insistent onslaught of presentations such as Friedrich Schiller's drama *Mary Stuart;* Robert Bolt's *Vivat, Vivat Regina!;* the film *Mary, Queen of Scots;* the Donizetti operas *Robert d'Evereux, Conte d'Essex* (his homage to Elizabeth I), and *Maria Stuarda; Elizabeth R,* the television production of the life of Elizabeth I, and *The Six Wives of Henry VIII?*

The resurgence of interest in woman as an historical figure can be attributed almost too easily to the current concerns of Women's Liberation and woman's role as political and social catalyst. In America, one may even go so far as to say that this interest is a not-so-unconscious paving of the way for a female President. But these queenly doings—these overwrought dramas of distant nobility—these concerns with the power and the glory of a woman on the throne, suggest deeper, more interesting and ambiguous possibilities.

Today, the idea of a woman as a self-sufficient, matriarchal being relieves the man of certain major responsibilities, while concurrently placing him in a subservient, quasi-threatened role. This notion alone presents man with the challenge of preserving his maleness in the face of female authority. To a man, the image of a queen releases myriad fantasies: She is the all-powerful bestower of favors; a nourishing, benign spirit; a judicious dispenser of love, trust, and honor; an object of adoration and adulation, approachable only through elaborate ritual. She is the cruel mother; the capricious mistress; the unobtainable lover. She holds sway. She commands, domineers, looks-down-upon. She shapes man's destiny.



From a man's point of view, a queen is also an abstraction—she is really more symbol than woman. For him, she exists as a living metaphor—a metaphor dangerous in its ambisexual implications of aggressiveness and submissiveness. A queen is by nature and definition a paradox,

In a cartoon taken from a drawing of the period, Queen Elizabeth steps high in one of the almost gymnastic dances that she loved.

for a queen can destroy men (" 'Off with their heads!' cried the Red Queen") while also being capable of giving birth to man.

What does she represent to women? No doubt, great lessons in courage, independence, and strength. A queen who rules alone, beset by political machinations, engaged in wars, in personal conflicts, beleaguered by intrigue, jealousy, threats upon her life or country, is indeed a woman of overwhelming strength—and loneliness. The burdens of her responsibilities lie heavy upon her magnificently groomed head and shoulders. What woman can learn from a queen is both fortitude and forbearance. She may not *be* a queen, but she may assume any number of queenly roles and guises. Once a woman has the awareness of her own distinctions, she has the capacity for translating herself into a being of regal bearing.

A woman's reign is her own life. The passions and tragedies of queens are no less poignant when mirrored and reflected in the lives of their uncrowned counterparts. When queens suffer, their suffering becomes a matter of historical record. When a woman suffers, no historian is at hand. But any woman may learn from queens that pain, anguish, and defeat must be borne with dignity and equanimity. The composure of a queen is among her secret weapons. With composure, she has conquered worlds and the trust of her subjects. With composure, any woman may do as much.

When queens are treacherous—when greed, ambition, or even love transforms a ruler into a tyrant—every woman experiences the stirrings of her demons and may almost ecstatically revel in the supremacy of her sex. It is at this moment, queen or not, that woman becomes transfixed by her human frustrations, weaknesses, maimed and broken spirits. She lashes out with vengeance, pursuing roads that may cost her her crown—or her life. A woman, when treacherous, has no nobility to fall back on. She becomes the pawn of greater suffering. More likely than not, she will be relegated to obscurity or devastating loneliness. It is difficult to be a queen. It is difficult to be a woman. Perhaps the revival of interest in the reigning female monarch is to make these parallels apparent and felt.

But it would seem that today it is far more glorious to be a woman than a queen. If past history has taught us that queens have helped to shape the world—if it has made clear the fact that royal women have played vital and pivotal roles in bringing about social and political change—then it has also made us aware that in most instances a queen has been severely restricted and constricted by the bonds of her station, no less than by the workings of her destiny.

Today, women must look to queens as secret allies in matters of strength, wisdom, and inner nobility. Even more importantly, from the best and most magnificent of queens, both men and women can learn the ways of treating and handling authority. The future of anyone's potential greatness depends on it. ▼

women. glamour. men:

OVERVIEW OF THE '30'S

Horst, the photographer of people at the top, has put together a magnificent book of faces and memories from the glorious moment between the wars when the world sparkled and laughed in spite of the facts. Salute to the Thirties is an extraordinary album of pictures—Greta Garbo chatting with the Sitwells, Cecil Beaton dressed in drag as the passionate novelist Elinor Glyn, Elsa Maxwell wearing breeches for a costume ball. The book has a foreword by Janet Flanner, columnist for The New Yorker, who shared the Paris years with Horst, and a passel of biographies by Valentine Lawford crammed with gossip; the photographs by Horst and Horst's friend and teacher, George Hoyningen-Huene, have caught in silky black and white the face of a generation. Here, Josephine Baker, right, the glamorous American expatriate of the 'twenties, star of the Folies-Bergère, who possessed a purring, wide-eyed charm and a delicious, witty sexuality that conquered a period, and whose song "Two loves have I, my country and Paris," might be a song for them all.



WHAT TO do, what to see, what to know

"Sharp Focus Realism," at the Sidney Janis Gallery in New York until February 5, part of the campaign to bring back the look of art realer than real. ***The Occult,*** a book by Outsider-writer Colin Wilson who finds nothing supernatural about the supernatural, only an "x" factor that gives man special powers. ***Istvan Kertesz,*** conducting the Los Angeles Philharmonic, February 3, 4, and 6, in programs of Schubert, Mahler, and Bartók, fiery and Romantic. ***Fifties nostalgia,*** set off by *The Last Picture Show,* spreading like wildfire and soon to include *Grease,* an Off-Broadway musical, and the return either as a planter or a television lamp of the ceramic panther, the *objet d'art,* now an antique, that slinked on 'fifties televisions. ***The Cowboys,*** John Wayne organizing a posse of kids, getting killed, and becoming a myth, all in one movie. ***Explorers of the Brain,*** the book by Leonard A. Stevens, a top job on the intricacies of the brain, including the disillusioning experiment of one physiologist who duplicated the seemingly mysterious brain waves in a crock of gelatin with a pulsating electric shock. ***Sir Laurence Olivier*** filming the stage mystery *Sleuth,* a hit both here and in London. ***Aphra,*** a Women's Lib literary magazine filled with fascinating new writers and some surprising feminist passages from past women writers. ***Snow Job,*** Jean-Claude Killy becomes the Sonja Henie of the skis in this film. ***"Contemporary British Sculpture,"*** until March 5, at the Royal Academy of Arts, London: the burst of talent detonated by British sculptor Anthony Caro. ***"Executive Order 9066: The Internment of 110,000 Japanese Americans,"*** at the M. H. de Young Memorial Museum in San Francisco: sixty-five photographs about a major blot on American history by Dorothea Lange, Ansel Adams, Russell Lee. ***The Seven Deadly Sins*** and ***The Little Mahagonny,*** Brecht-Weill revivals by the university's repertory company straight out of George Grosz, part of the great popularity of political cabaret at Yale. ***Encyclopedia of Modern Art Auction Prices*** by Michèle Bérard, for reading or bidding, but not including the $735,000 turned down for a 1902 Picasso late last year. ***Andorra,*** by Max Frisch, at the Center Stage, Baltimore, a rather cynical and parochial European view of the world's problems. ***Ralph Vaughan Williams,*** played by the London Symphony Orchestra, conducted by André Previn, in his drive to revive one of the lushest of this century's English composers; Carnegie Hall in New York, February 3. The first major exhibit since 1965 of ***Francis Bacon***—a modern painter deeply, unmistakably his own—just over at Galeries Nationales du Grand Palais, Paris, and soon in Düsseldorf's Kunsthalle. ***Psychological conditioning*** and the furor raised by *A Clockwork Orange* and the techniques of manipulation it depicts, the first real glimpse of what many call "the therapy of the future." ▼


BURR MCINTOSH

In 1905, Alice Roosevelt, the 21-year-old daughter of the President of the United States, left America on her first trip: to the Orient to meet the most powerful woman in the world, the Dowager Empress of China.

BY MICHAEL TEAGUE

At the time of the United States's first major involvement in the Far East, young Alice Roosevelt, as intrepid and irreverent as she still is, joined a Congressional trip led by William Howard Taft, then Secretary of War to President Theodore Roosevelt. Not yet married to Nicholas Longworth and properly chaperoned by older women, Alice was one of a small detachment who dared go into China where Americans were not well liked after the Boxer Rebellion (1898-1900) against foreign incursions into China.

For Alice Roosevelt Longworth, the trip remains a sharp, delighting memory, one of the few dips into her past that this famously ongoing woman enjoys. To catch her memories, Michael Teague recorded conversations with her over a period of months, regretting that in print he could not catch "the intonations of the voice, her extraordinary timing, the facial expressions, the wholly bubbly quality that is her trademark." Listening to the tape recordings, Mrs. Longworth said, "Whenever I hear my voice I think, 'Ugh, slightly shades of *The New Yorker*.' At one time they had a *very* pompous old lady, who would be sitting, surrounded by flouncing maids offering her delicious viands, and talking in one of those rather fat, rather complacent, haw-haw voices. Everything in fact which I *never* wanted to be." Here, her non-complacent firsthand memoir of a state visit.



Miss Alice Roosevelt, *left,* pretty, inquisitive, vital in her white linens, was photographed on the ship to the Orient. This, like all illustrations on these pages, is from her private collection.

Empress Tz'u Hsi (1834-1908), *left,* gave this photograph of herself to Alice Roosevelt. Written on the scroll: "Long Live the Reigning Holy Mother Queen Dowager of the Great Ch'ing Empire!"

"ALICE IN PLUNDERLAND"

We went first to Japan which was "banzai, banzai, banzai" all the way. It was just before my father concluded the Treaty of Portsmouth, which ended the Russo-Japanese War and the Japanese were obviously hoping for great things. They didn't get them, and we were received very differently when we went back a few months later. Not a "banzai" to be heard and I was told to say I was English if asked my nationality.

We lunched with the Emperor Meiji on the first visit. They sat on one side of the table. We sat on the other. The Emperor didn't make much impression on me, but then we only managed small talk through interpreters. The Empress never appeared. She was sick or something. But she sent me an embroidered screen and a lacquer box and a photograph of herself dressed up in European evening dress. Apparently they used to order everything package deal from Paris. Tiara, parure, dresses, the lot. Can't you just see her scribbling off a letter, "Dear Mr. Worth, please send me one complete Empress's outfit?"

There was also rather a grand garden party for us at the American Legation. All the Japanese ladies wore big floppy hats and carried parasols. I have some photographs of that. We look like a slightly stoned version of the Ascot scene from *My Fair Lady.*

The trip to China came later, after we had been in the Philippines. Only a small party of us went. The main group with Secretary Taft went back from Hong Kong. We went by steamer and train to Peking, where we were met by a posse of Court officials. Most of them had been at Harvard or Oxford and spoke impeccable English. One had even been the cox of the Cambridge rowing crew. Quite extraordinary!

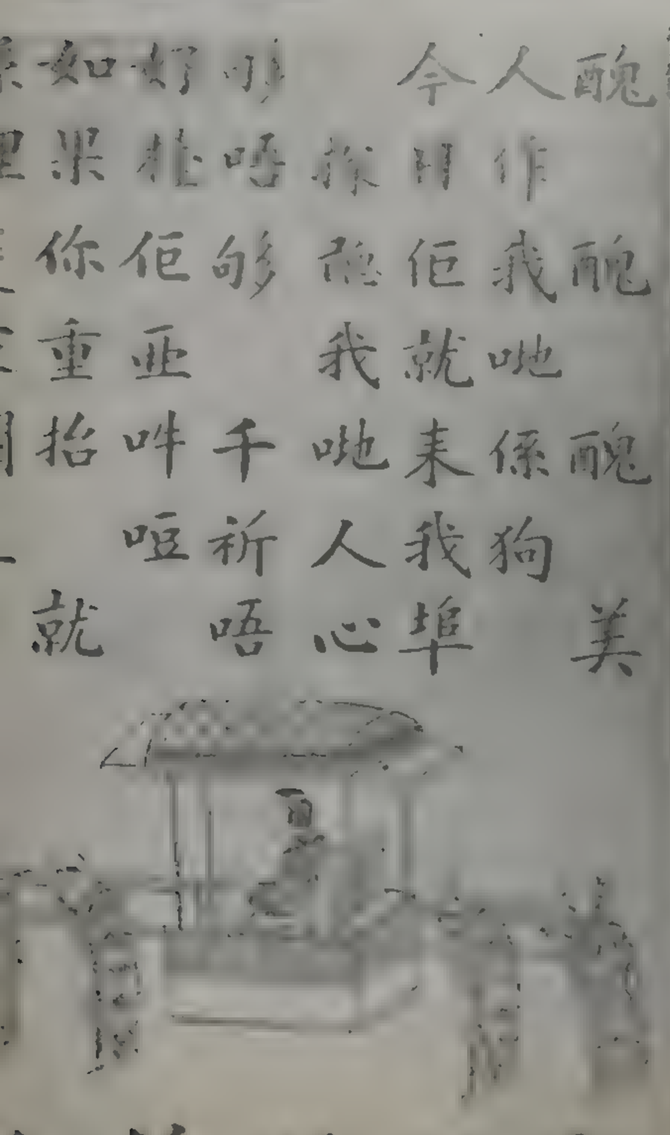
The Dowager Empress was at the Summer Palace and we went there to stay the night before being "received." We were lodged in Prince Ch'ing's quarters. I had a whole hall to myself. The place seemed immense, an endless succession of courtyards and pavilions.

They gave us a huge dinner the first night. I'm not surprised Henry (Kissinger) puts on weight every time he goes there. The courses alternated between "European" food, which was served with champagne, and Chinese dishes with which we had a delicious local rosé wine, like a brandy and *very* strong. I didn't like the champagne but loved the other. The result was I got quite drunk. I remember saying in carefully enunciated tones, "Good night Mabel, good night Mrs. Newlands," and thinking, "Am I able to walk that line without swaying?" as I wove my way off to bed. I didn't even notice my hard Chinese pillow that night and must have fallen asleep in my evening clothes because I can remember getting up in the early hours of the morning and hurriedly putting on my nightgown before being roused by my maid Anna, who would have been absolutely horrified if she had found me fully clothed in a stupor. She was one of those *very* sour, frightfully superior beings (an American, which was novel as most people had foreign maids then); and I think she must have *hated* the whole trip. She almost had a nervous breakdown in the Philippines and had to be sent away for a little "rest and recuperation."

The audience with the Dowager Empress took place at eight in the morning so I barely had time to struggle into my clothes before being escorted to the ceremony. Luckily I had been a bridesmaid three or four times that year so I had a number of pretty (Continued on following page)







Alice's album of the trip includes the photograph of her, *top*, with parasol, at the Japanese court. *Above:* The nucleus of the voyage, Secretary of War Taft. At his feet, Alice Roosevelt. At her left, Nicholas Longworth. *Left:* An anti-American handout showed Alice carried by tortoises —an insult. The message in Cantonese dialect: "What a shame, shame, shame! The Americans take us for dogs. Today she came to visit this city at last, to spy if we are united. I beg you not to exalt her and humiliate yourself. If you exalt the Americans again, then you are nothing but swine."

"ALICE IN PLUNDE

"I absolutely loved all the loot I amassed. My family used to say it would have to be a nailed-down, red-hot stove for me not to carry it off," said Alice.

(Continued) outfits available and didn't have to waste time planning what I was going to wear on occasions of this kind.

Before going into the audience hall, we were taken into a small room which had a basin, scent, soap but no water, so there was no chance to have a final cleanup and we were only able to douse ourselves with scent before going in.

The audience seemed rather large as I steered myself, still feeling slightly unsteady on my feet, toward the throne, making the obligatory three curtsies as I went forward in stages. The Empress was seated on what I suppose was her "Dragon Throne," very erect and looking just like her pictures. Piercing, alert black eyes and a rather cruel, thin mouth, which turned up at one corner and drooped at the other. She wore a loose, heavily embroidered Chinese coat and a brocade skirt and her hair was carefully brushed back into one of those Manchu headdresses made of trembling pearls, jade, and artificial flowers. She was Byzantine-looking only in the sense that she seemed so rigid in her clothes.

The Emperor (Kuang Hsü), who was her nephew, I think, sat on one of the bottom steps of the throne, but nobody paid any attention to him. He just sat there all huddled and staring around rather vacantly, poor thing. She had already done away with one heir to the throne (her son, T'ung Chih) and she got rid of this one shortly afterwards as well.

The audience didn't last too long and then we were taken off to have lunch with the so-called Empresses of the East and the West, who were the Emperor's two principal wives. It was a merry meal because there were no interpreters, so we just chatted away at each other in our own languages, with neither side understanding a word.

Then we went out into the palace gardens, where we were joined by the Dowager Empress, who was followed by a number of attendants bearing gifts. I've forgotten what exactly I got. Gold bracelets (set with rather inferior rubies), rings (lost those), jade and pearl earrings (still have those), some of those extraordinary long nail sheaths which they used to wear (I later made them into a brooch), and of course *bolts* and *bolts* of brocade. She was certainly very generous with her presents, but then the Chinese always were. And I absolutely loved all the loot I amassed. My family used to say it would have to be a nailed-down, red-hot stove for me not to carry it off. I returned from the Far East laden with booty and, much to my chagrin, my father made me pay duty on *all* of it. A friend of mine, Willard Straight, who used to be with our legation in Korea, wrote a poem about all the presents I collected on this trip. It was called "Alice in Plunderland." Heavenly title!

A revealing incident occurred when I was talking with the Dowager Empress in the garden. Our conversation was conducted through an interpreter, a gentleman called Wu T'ing-fang who had been the Chinese Minister in Washington and who was someone whom we had known and liked and often had to the White House. He began interpreting, standing between us, but suddenly the Empress said something very sharply to him. The poor man turned quite ashen, dropped on all fours, and kept his forehead stuck to the ground, only lifting it briefly to translate. I have often wondered why she made such a point of deliberately humiliating him before us. I discussed it later with my father and we decided that it was to show us that a man, whom we accepted as an equal, was no more than a lackey she could put her foot on. She was very much The Red Queen in many ways. And of course one must remember that this was just after the Boxer Revolution and I think that, despite all the social courtesies we were shown, they really *hated* us.

The Dowager Empress left shortly after this incident and we went on to tour the gardens. The rest of the group went on foot, but I was given a magnificent yellow tasseled sedan chair with eight bearers. We must have looked an amusing sight as we trotted along, I borne aloft, still all hatted and white-gloved, surrounded by a chattering group of court offi-

RLAND"



cials and eunuchs. We ended up in a vast marble summer house, built in imitation of a Chinese junk, on the palace lake and were treated to tea, sweetmeats, and very, very old eggs.

Next day more presents were sent to me at the Legation. Two minor officials brought a beautiful small black Pekingese on a cushion, followed shortly afterwards by a high official and an Imperial sedan chair, escorted by a whole troop of cavalry, which contained nothing but a framed photograph of the Empress.

I had the dog for several years. I called it, most originally, Manchu. It was an affectionate creature, despite the fact that it had been emasculated . . . no, that's the wrong word because it was a she . . . but it had, you know, been *dealt with*. They wouldn't have dreamt of giving a foreigner a dog who could breed. Curious animal. I once saw it dancing on its hind legs in the moonlight on the White House lawn. Some mysterious ancestral rite perhaps?

From Peking we went to Tientsin to dine with General Yüan Shih-k'ai, who was then the viceroy of Chihli and a tremendously powerful figure in China at that time. We had another of those huge Chinese dinners and this one was complicated by the fact that his wife had the notion that to be a "perfect hostess" she must first take the food on her plate, taste it, and then put it on mine. Luckily, he rather sternly put a stop to this practice.

Alice left Peking holding her rarest gift from the Empress, a black Pekingese that later danced on the moonlit White House lawn.

Korea was something of an anticlimax after China. We sailed to Chemulpo and then went by special train to Seoul. The streets were very crowded and were lined with the Imperial Bodyguard and we were carried from the station to the Legation in sedan chairs, escorted by men carrying lanterns on long poles. But somehow it was all slightly sad and pathetic. Everyone was dressed in rather dirty white—in mourning for their Empress—and they looked so downtrodden. The country was beginning to slip into Japanese hands and I must say that the Japanese army officers I saw looked *exceptionally* smart and competent.

The Legation was just next door to the Imperial Palace and one could see the little Emperor, or a little something, peeking through the curtains to see what was happening on our side of the fence. We went to lunch with him; and, there again, it was all a little pathetic. He was a sad-looking man, wearing lots of lovely, fluttery little garments. Not grand at all. When we went into lunch, he positively hung onto my arm. I didn't have his. He had mine. And then afterwards the only presents he could find to give me were the lacquer plates we had eaten off. ▼



the look now—only More so

Not every look in these ten pages is going to be every woman's friend: they go with the tide—but they go further. There is just that small, tiny, some little something more to them—more wrappiness to a wrap coat; more width to wide-legged pants; if bare, it's the *most* bare; if understated, the understatement of the year—they take more thinking about, more wearing. But, for a certain woman—a woman with a strong sense of herself, her surroundings, and the unexpected twists and turns and nuances of things—someone who could be in jeans and sneakers and never meet herself on the street: for her—you?—what follows is all peaches and opportunity. To be in fashion . . . and in the most completely

separates look:— and what's more . . .

Polished black jumperdress from Geoffrey Beene Boutique, *left*, with a necktied white shirt-top and back-belted blazer in a black-and-white jacquard polka dot—not everyone's idea of separates. But for the woman under discussion here, it's that. And more: a very turned-out little dress-and-jacket suit, for one. For another: all the dividends forthcoming with a jacket like this to swing over long dresses, pants, day things, evening, everything . . . this is the kind of woman who doesn't need a lot of clothes to have a lot of fashion.

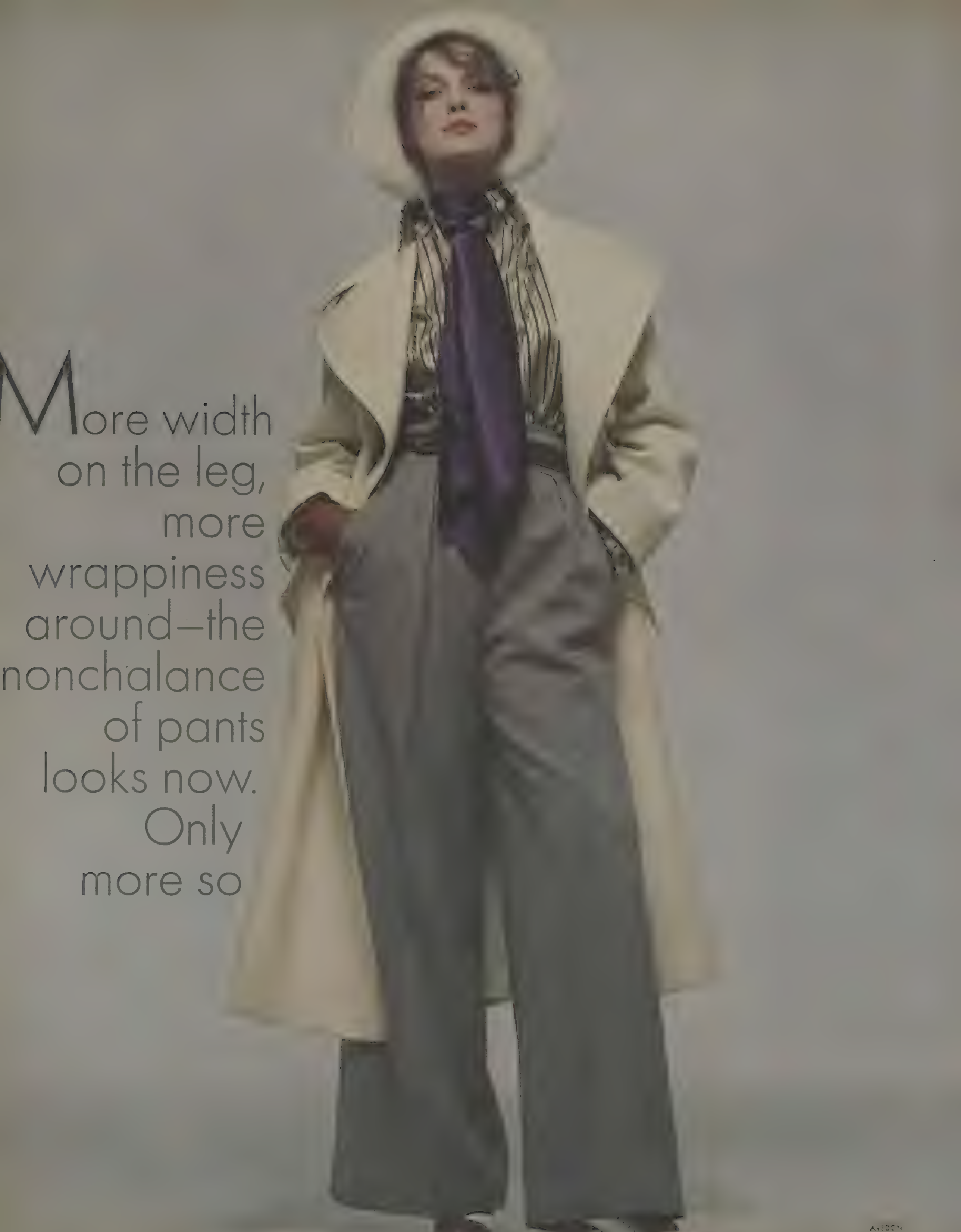
the scarfed head— and what's more . . .

In a season where the covered head is news—by beret, by cloche, by soft sweatery hats with bashed-around brims—what else but new ways to tie a scarf? What's more is right down on the forehead, *right* (all the better to see your dewy dewy eyes and your bright, pretty, glistening mouth). And in mixed patterns—flowers on the head, dots in the dress—the way some women would do it instinctively.

Left: Turnout of polyester crêpe, about $275. At Bonwit Teller; O'Neil's; Jacobson's, Michigan; I. Magnin. Accessories, next to last page. . . . *Right:* The scarf, a hunk of cotton print by Crantex. Earrings, Eisenberg Ice. . . . Eyes dressed in news the lid shadowed in light Sienna with a slip of Ginger sheen over it—from the Colorcreme collection of Germaine Monteil, whose Super-Creme Flowering Plum blooms on the mouth. . . . These ten pages: hair wrapped and coiffed by Ara Gallant.

AVEDON




More width
on the leg,
more
wrappiness
around—the
nonchalance
of pants
looks now.
Only
more so
AVEDON



white bathrobe coat, grey pants—raciest way to look by day

The most white coat—Anne Klein's, *far left,* in the whitest white wool poplin deeply, cozily, luxuriously wrappy, with a wonderful largesse of collar, and turned out over really wide grey flannels and striped satin shirt....As nonchalant as pants-dressing is today, this is more so—everything easy and dashing about it taken (and taking the woman who's ready for it) one little, tiny, giant step further.

red smoking, taupe pants—most offhand way to be at night

For the woman who was born knowing that there's more to understatement than a black dress with nothing on it—more, *left:* From Bill Blass's Blassport collection, a wrapped smoking and wide wide pants—in gabardine, of all surprising things—over a taupe crêpe shirt with a stock (under which *this* woman might mix a turquoise ball on a golden chain with a string of beige pearls, more for private enjoyment than public view—to understand this kind of attitude is to understand this very personal kind of dressing).

For info: White bathrobe coat (about $1,200) and pants (about $70), accessories, about $40. At Miss Bergdorf of Bergdorf Goodman, Hunters, C Neiss, L S Ayres, Frederick's. *Left:* Jacket, about $150, pants, about $70, [illegible], Miss St[illegible] importations, on Rayon shirt, about $40. Mid-February, Benwit Teller, Neiman Marcus, Garfinckel's, Washington, D.C.; Joseph Horne's Wagon Accessories, next to last page this section.



More of a piece than piece-y: the polish of sweater-dressing now—less going on and more power to it

jacket-and-dress look—more so for print

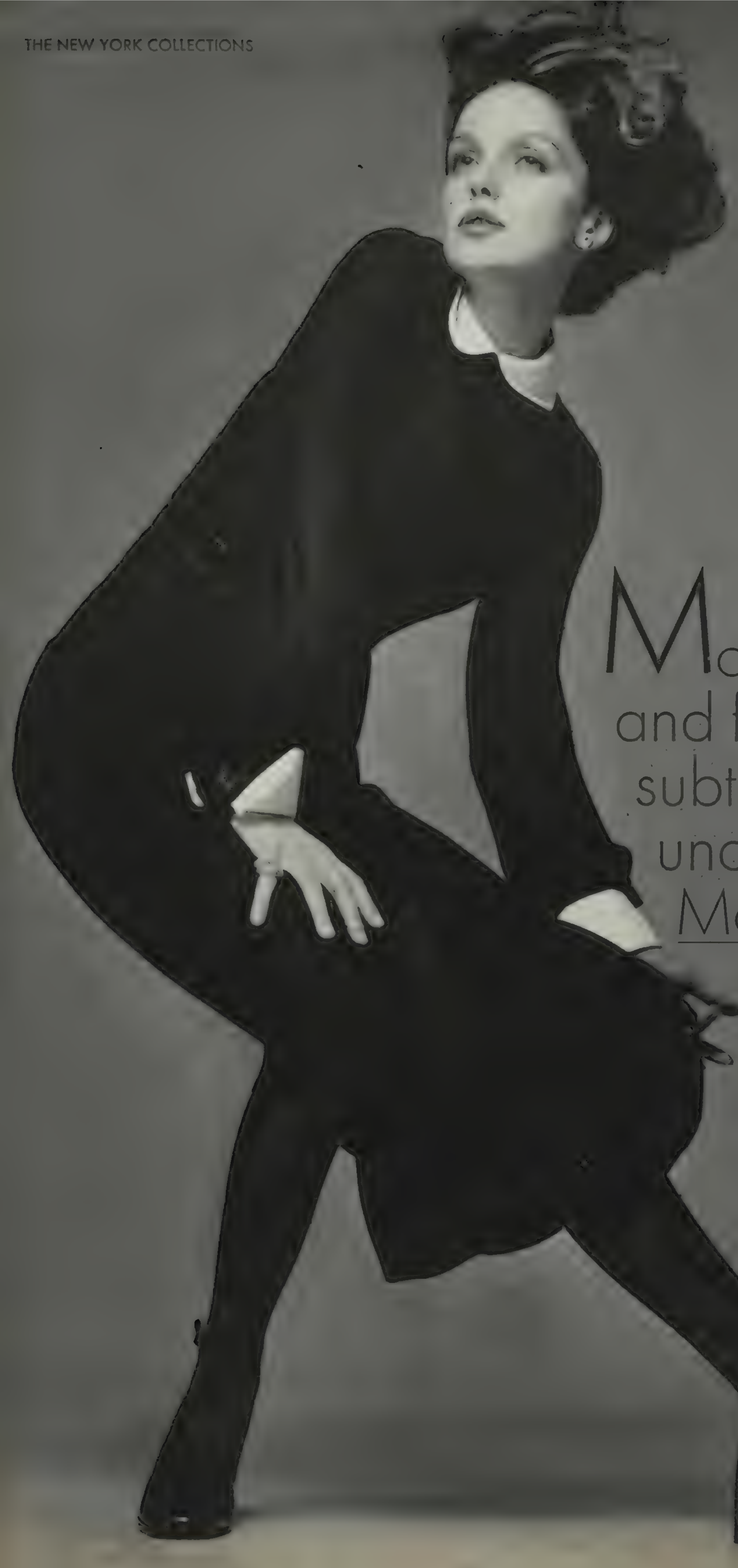
Jacketed dresses you'll see—but not like Kay Unger's for Traina Sport, *left*. Not with a printed cotton blazer. Not with pieces of print on the sweatery black knit skirt and skivvy....If you're the woman we've been talking about—the kind who's already lined up the blazer for everything you own that's white or black or blue jeans—what more can we say? This is the look that's going to turn the season for you.

the look of layers—when less is more

In a roomful of layered looks, there's going to be one woman who manages to be as sleek as in a body stocking—this Pat Sandler, *right*, is her dress. Her *one-piece* dress, in fact: all the rest is illusion—the crisp black-and-white polka-dot shirt, the long, ribby white tank top, the whisssh of black paper-fan pleats—everything connects. (Recognize her?—four pages ago, her head was wrapped in a pattern of flowers; here, stripes at the throat; tomorrow, a wide shiny belt with a marvelous buckle...there's less effort to a dress like this, but no less inventiveness.)

For left: Top (about $25) and skirt (about $40): Concord Knitting Mills cotton double-knit. Blazer (about $46) and trim: printed cotton by Pomezia. At Lord & Taylor; Jordan Marsh, Florida; Gidding-Jenny; Stanley Korshak; Stix, Baer & Fuller.... *Right:* Acetate "shirt"; acrylic tank top, nylon-and-acetate skirt. Dress, with black patent belt (not shown), about $115. At Saks Fifth Avenue; Hengerer's; Neusteter's; Harzfeld's; Sakowitz. Accessories, next to last page.

THE NEW YORK COLLECTIONS



More softness
and flow, more
subtlety—more than
underplayed: the
Most underplayed.
dresses



the little black dress—ultimately...

Sleeves blowing from the elbow, *left*, pleats from the waist: a late-day and small-evening dress from Bill Blass in black silk georgette with white cuffs and collar...for the woman who has never doubted that *Claudine à l'école* can be more alluring than BB in cleavage, this is the Most.

the jacket-and-dress case—more of it...

In the news of this self-contained way of dressing at night: a diaphanous, green-white-plum-figured navy print from Rodrigues, *right*, with an airy, shirty, wrap-and-tie jacket that's like folding yourself into a web, and a slip of a dress just breezing around the ankles—one of those super-subtle, very quietly seductive looks that some women make seem so effortless. By that extra little effort they make... with their hair...their makeup... something unexpected in the way of jeweling, like the chain of malachite and pink-coral flowers shown here.

Left: About $425. At Saks Fifth Avenue, Hutzler's; L. S. Ayres; Gus Mayer.... *Right* Of rayon fabric by Orsi. About $165. At Saks Fifth Avenue; Dayton's; Harzfeld's. Jewelry, this page, from Van Cleef & Arpels. For all other accessories, see the next to last page of this issue

More than black at night: the height of black— the looks that take more wearing, more of a flair

black with ruffles —and more than meets the eye...

For entrance-makers—a thriller, *far left:* black cigaline ruffled up like a pinafore in front. Which is one way of looking at it—the view from the back: nothing but bareness to the waist....The ruffles just sort of wafting around: a little extra coquetry in the form of a matching shawl—all, Ben Reig.

pants with a coat —more of a thing than most...

Not just a new coat for pants, *left:* the absolutely sharpest, dapperest—a proper Regency-swell of a coat in black polished cotton by Victor Joris for Cuddlecoat, very natty-narrow on top, with a one-button closing and flared skirt over matching pants....Underneath, we put an ivory satin shirt with stock tie—the sort of thing any woman on this wave-length would do in our place.

pants with a cape —and more romantic for it...

A cape of black heavy crêpe, *right,* for the woman who understands that the seductiveness of things that wrap is in how you wrap yourself into them—how you fling them and swing them and hold them around you. With this cape and matching pants from designers' Melange, the same woman would probably add a shirt in the mood of this extra-soft ivory satin-crêpe—especially with bishop sleeves billowing through the slots of the cape—it's just that much more romantic.

For left: Of nylon cigaline, about $425. At Bonwit Teller; Nan Duskin; Montaldo's; Frost Bros....*Center:* Cotton sateen coat and pants, about $165. At Altman's; Halle's-Cleveland; Sakowitz....*Left:* Rayon crêpe cape, about $100; matching pants, about $60. At Bonwit Teller; Stix, Baer & Fuller; Swanson's. Sibley & Coffee shirt, Celanese acetate and Avisco rayon (Onondaga fabric); about $120. At Bonwit Teller. All coifs, these ten pages, Ara Gallant. Accessories, next to the last page.

Women, Life, Heroes, Changes in the U.S. and the U.S.S.R.

THE GREAT RUSSIAN POET
ANDREI VOZNESENSKY
TALKS TO OLGA CARLISLE

When I first met Andrei Voznesensky in New York ten years ago, he was discovering America—which had not yet discovered him. We explored the worlds of young painters and beatnik poets, of the Cedar bar, of Sarah Vaughan singing in a midtown café, a torch of orange light. Some of these encounters are captured in *The Triangular Pear,* Voznesensky's dazzling collection of poems, one of the landmarks of the Russian poetry of the 'sixties. (The "triangular pear" is the unshaded light bulb of the New York subway.)

Ten years later, Voznesensky is spending six weeks in the U.S.A., reading his poems in colleges all over the country. He is still slender. The blue eyes shine in the round face with its wide, upturned nose. Voznesensky has lost none of his lightheartedness and charm, although he is now thirty-eight years old and famous all over the world. (In the U.S.S.R., he and the poet Yevgeny Yevtushenko have a special huge kind of celebrity: they are an unprecedented combination of youth idols and successful men of letters.)

In New York in his suite at the Hotel Piccadilly, as we start our interview, the poet orders lunch over the telephone: "Lamb chops and fruits! Lots of fruits! And onion soup!" As we sit at the small round dining table, we seem to be caught in a tide of papers—papers everywhere, in an indescribable disorder. Sheets of typewritten poems, open notebooks, scattered manuscripts on top of dressers and chairs and lampshades. They reach to the ceiling, they line the floor. The telephone rings every five minutes, but Voznesensky doesn't answer it.

Q.: *What changes do you find in the U.S.A. since 1966, when you were here last?*

"I am amazed at the rapidity with which everything changes here. On this trip, reading mostly at universities, I find that the American student is a new person—much more quiet than his 1966 counterpart. But also more thoughtful, more mature. There is a whole new style, in definite contrast with an age of violent psychedelic dreams. It is more individualized and lower keyed. More constructive. A friend of mine, an American writer, pointed out the new meaning of the word 'heavy' in slang. Not long ago 'heavy' had a distinctly negative connotation. Now it has a positive meaning. Something 'heavy' is good. The vogue for Russian literature, even outside of academic circles, is remarkable. Sparkling yet 'heavy' writers like Bulgakov are widely read. There is also more interest in poetry than a few years ago. Although they are separated politically and culturally, the U.S.S.R. and the U.S.A. are undergoing the same evolution. The same sort of sobriety prevails in Russia today. Though our changes take place more slowly."

Q.: *Have Russians become a little less puritanical in sexual matters? I remember the sensation, ten years ago, when the poets Bella Akhmadulina and her husband Yevtushenko were breaking up—those love poems by Yevtushenko had Moscow scandalized!*

"You are wrong; Russans aren't at all puritanical in sexual matters! It's just that the courtship rituals are somehow different in our country. I must say, Muscovites do gossip a lot. You remember my 'Ode':

> How I love gossips, their
> royal mouths,
> Their ears as clean as
> toilet bowls!
> O, tremble, bed!
> Bed big enough for three!

If you are interested in the practical aspect of Moscow liaisons—well, it's all described in my poem 'Conspiratorial Apartments' in *Antiworlds.*

"To be serious about it, we Russians try not to separate sex and the soul. To have them intermingled makes love much more interesting. After the rough war years, we are learning to be tender. The young Americans are doing this, too, aren't they? I sense it as I read night after night to packed halls—the taste for poetry goes together with a taste for tenderness. Violence might be widespread today in the U.S.A., but I have the feeling that it's becoming less fashionable."

Q.: *Is there anything like a "unisex" fashion in the U.S.S.R. now?*

"No, there is nothing like this unisex business in the U.S.S.R. For us, women are still the only carriers and embodiments of beauty and grace. My own poetry is all woman-oriented. It always has been. Somehow in my verse, I always find myself involved with women, never far from the kitchen, the bedroom. In Russia women have suffered so much during the long years of deprivations and hardships! Compassion for women is not a cliché—it's a deeply felt theme in contemporary Russian literature. Perhaps it is dictated in part by a sense of guilt for the past? For Russian women today aren't particularly vulnerable or delicate. The great majority are fulfilled professionally. My women friends are physicists, actresses, teachers, poets. They are not fragile. Their greatest problem in life seems to be to find housekeepers: housekeepers and nurses have disappeared from Russia. Every young woman wants a career of her own. The comic actor Raykin's most popular act has to do with the arrival in a household of this rare creature, a *domrabotnytza.* Before you know it, this woman is given the best room in the apartment. She terrorizes the entire family, monopolizing the television set, having everyone serving her hand and foot. She does nothing at all—just watches television all day long, giving orders to her employers."

Q.: *What do you think of women now—in Russia and here?*

"There is no doubt that modern life tends to deprive women of a certain element which has traditionally been considered as an important element of the Eternal Feminine—that part which is passed on from generation to generation within a culture. Something vague and lyric which has to do with a woman's own world, with a certain harmony of people and objects, a home . . . this is usually associated with money, but this is wrong. Above all, it's a psychological attitude whereby a woman is (Continued on page 194)

ANDREI VOZNESENSKY

Andrei Voznesensky (AHN-dray VOZS-nuh-senz-key), *right,*
dressed here as he appears reading
his poetry in the United States,
is the slightly older of Russia's two
great, magniloquent poet-heroes—
the other, his friend Yevgeny
Yevtushenko—both thirty-eight.
First published in 1958 at the age
of twenty-five, Voznesensky, the son
of a professor of engineering,
studied to become an architect;
but Boris Pasternak, the Soviet poet
whose career bridged the Revolution,
jolted him into his career as
a poet. His books of poetry sell
tens of thousands of copies;
and, in the U.S.S.R. where poetry
is a spectator sport, he has become
a dashing champion: "The times spat
at me./ I spit back at the times again."
Of America, he is a loving and
fascinated observer, as much at home
as in Russia: "I ponder with joy
on the unity of human fantasy."



When MEN take over are women

By Melva Weber

The astonishing number of vasectomies moves

Newest, biggest, most promising of all medicine's offerings to mankind's urgent need for wide-scale limitation of births is the surgical procedure vasectomy. This male-sterilizing technique, made widely available only during the past three years, was used by 100,000 American men in 1969. At that time, medical and demographic experts anticipated that, during 1970, probably about the same number of men would seek this speedy, safe, almost painless sterilization method. Instead, an astonishing 750,000 vasectomy operations were performed. And there may be as many as one million added when the 1971 tally is made. Since the first vasectomy clinic opened in 1969, demand for the operation has been so great that there are now 172 clinics around the nation exclusively for vasectomy surgery.

This socio-surgical phenomenon has many sociological and medical leaders worried. Are there too many vasectomies, too fast? Will there be, for many men, serious side effects later in life? How many men and their wives are going to regret having themselves surgically sterilized? How many operations result in severe complications? How many men have this surgery done without really understanding what is being done to them?

First, just what is a vasectomy?

Vasectomy is a century-old, recently refined surgical operation on the male genital system. Its purpose is to prevent sperm cells from entering the seminal fluid, thereby preventing impregnation of a woman during intercourse. To perform the operation, the surgeon makes two tiny incisions on either side of the man's scrotum and snips out a small section of the *vas deferens* on each side; hence "vasectomy." The *vas,* or *ductus deferens,* is a slender tube that carries spermatic fluid from each testicle into a reservoir at the base of the penis where it ordinarily mixes with the semen, or ejaculatory fluid. After a piece of this pipeline is cut out, the surgeon caps or ties off the severed ends. The incisions are closed, sutured, touched with antiseptic, and covered by small dressings. That's that.

Does the operation change a man's sexual ability?

Physiologically, not at all. The man is just as able as he was before, both to have an erection and to have orgasm. The volume of ejaculatory fluid remains almost identically the same. The only thing missing from it is the living sperm that could fertilize a human ovum.

How serious is this operation?

It takes about twenty minutes, and usually a local anesthetic is used. Most vasectomies are done in doctors' offices or clinics, not in hospitals. So it generally amounts to a minor surgical procedure.

How painful is it?

Men who have had it report there is little or no pain. There may be some local discomfort for a day or two afterward, so doctors suggest that patients rest, for example, through the weekend after having a vasectomy on Friday.

Is vasectomy legal throughout the United States?

Yes. Vasectomy is legal in all fifty states. Utah alone has the requirement that the operation can be done only for medical reasons.

How safe is vasectomy?

There have been no known deaths resulting from the vasectomy operation in the thousands of operations that have been performed. The most common complication is the possibility of a surgery-caused hematoma, or a kind of blood-bubble in the scrotal tissue. This can be painful and may take several days to a few weeks to become absorbed. Fortunately, it is rare—about 2 percent—and getting rarer as vasectomy surgeons perfect both the techniques and the preventive steps that will avoid this kind of injury.

How certain is vasectomy in preventing pregnancy?

The rate of failure to sterilize is very, very low. In rare cases, the sperm fluid manages to find a new channel through which to reach the seminal vesicle. Even more rarely, a man may have two sets of *vas deferens* and the surgeon may find and sever only one. Of course he has to return and clip the second set. An "accidental" pregnancy can happen following vasectomy if contraceptive measures are not continued until all residual sperm has been cleared from the man's genital system. Doctors urge men to have follow-up tests to make sure the semen is sperm free. Semen is usually clear of sperm when about twenty ejaculations have taken place.

Why is vasectomy chosen over, for example, tube-tying for the woman?

The sterilization operation for women involves cutting the Fallopian tubes to prevent passage of the ova, or eggs, from the ovary to the uterus. But tubal ligation is a hospital procedure (three to six days, unless done in connection with childbirth) and, since the female ducts are deeply interior while the male's are conveniently accessible to the outside, the operation is naturally a bigger deal. And costs more.

Is a man likely to regret having a vasectomy? What emotional problems are possible, and how serious are they?

In several very extensive surveys of men who had vasectomies, only 1 to 2 percent felt they regretted the operation. Doctors try to screen out any men or couples whose reasons for wanting vasectomy are not clearly valid. Some men have the idea—wrong, of course—that the operation will improve their virility or will solve some other sexual problem such as premature ejaculation. Others, deep down, are really afraid the operation will emasculate them. Emotionally, they equate sterility with castration, yet on a rational level they may want to go ahead with it anyway. This can mean trouble. The operation won't make a man impotent, but fear of it may.

BIRTH CONTROL
glad or sorry?

the decision not to have children to men

Three quarters of vasectomized men report that they enjoy sex more than before; but this added enjoyment is a result of relief from anxiety about pregnancy—plus the pleasure-feedback from a wife freed from worry.

What steps are taken to make sure vasectomy is the right decision for any given couple?

Clinic staffs, along with service organizations devoted to population control, work hard to counsel and inform the couples who are considering voluntary sterilization. For example, Dr. Helen Edey, a psychiatrist who interviews applicants for vasectomy at New York's Margaret Sanger Research Bureau, talks for about an hour with each couple. She asks them to face some extreme, if remote, possibilities. What if the children they already have should die? What if they divorce or the wife dies and the husband marries a woman who wants children? Dr. Edey probes for any hidden anxieties either person may have about the operation and for any unrealistic expectations they may hold. She looks for signs that either one may be putting pressure on the other to agree to the operation. Both persons must want the operation sincerely, she thinks, if later regrets or recriminations are to be prevented. She also makes a penetrating assessment of the couple's relationship: is it stable, is it two way? Finally, Dr. Edey stresses the fact that the doctor performing vasectomy needs to feel confident, too, that he is doing the right thing.

Is sterilization by vasectomy ever reversible?

It is, and a surgical operation called vasovasostomy has been performed. The surgeon reconnects the two parts of the severed ducts and usually his skilled microsurgical techniques can produce what is called a perfect anatomical anastomosis. But for reasons attributed to the intricate biochemistry of the body, the conception rate after this surgical rejoining remains very low, between 5 and 15 percent.

Most doctors stress two important points regarding reconnective surgery after vasectomy. First, reanastomosis is major surgery, not the simple job the original vasectomy was. Second, no one should undertake vasectomy with any expectation of reversing it later—it should be considered done "for keeps." Doctors believe that applicants who want an "escape clause" should be urged to seek another contraceptive method.

There is, however, a new, ingenious, and fast-growing system for "fertility insurance" in the form of a bank deposit of frozen semen. The so-called sperm banks, really laboratories where, for a fee, semen can be placed in cold storage for an extended time, offer the prospect of siring babies through artificial insemination, should the client wish or need to.

Will the sperm banks have any noticeable effect on the use of vasectomy in this country?

Dr. Matthew Freund, a New York professor of pharmacology and also of obstetrics and gynecology, sees the use of sperm banks as a "dramatic and popular impetus" toward increasing the appeal of vasectomy. In fact, says Dr. Freund, the sperm bank changes the definition of vasectomy, from a "sterilization" operation to a "contraceptive" one.

Is frozen semen generally effective in producing pregnancy?

There's no guarantee, but there is a good chance of a "take." Scientists test the potential fertility of the semen by measuring the post-thaw activity of the sperm. Preserved by the same methods that have been in use for two decades to store bull semen, the human sperm fluid keeps an adequate proportion of its potency, though not yet as high as bull semen, according to a top expert. And in clinical use, a deposit of several ejaculations provides many doses for insemination, further increasing the chances for impregnation.

Are the children produced by this method perfectly normal?

Yes, as far as we know. Dr. Freund points out that as many as five hundred children are known to have been born from frozen semen. As you would expect, their medical sponsors keep close tabs on them. Speaking for a group of one hundred of these frozen-sperm-produced youngsters, Dr. Ralph Bunge, a professor at the University of Iowa College of Medicine, said, "In none has there been a disease, disorder, or anomaly attributable to the freezing." But, as a careful scientist, he is saving his complete report until at least one of these children becomes a parent, and that progeny is examined.

Dr. Edward Tyler of Los Angeles claims seventy successful deliveries from frozen sperm. He says the rate of miscarriage and birth defects has been lower than that of the general population. *(Continued on page 195)*

Crisis in a marriage

HERS: This is my second marriage. My first lasted a year—ended rather realistically when we both realized we were much too young. Now, at twenty-nine, I have been married five years to a man whose patience and gentleness amaze me. When we were first married, I took birth-control pills but discovered that I was one of the few whose clotting factor was endangered by the Pill. Last summer, my IUD slipped and I became pregnant. We flew to New York for the abortion, but I realized I was turned off: turned off by the worry, turned off by the responsibility, and turned off by my husband's silly, masculine fear of a vasectomy.

HIS: When my wife told me she was pregnant, I couldn't understand why she wanted an abortion. I'm thirty-two and at a point in my career when we could afford children. But she wants to work, wonders whether we should ever have children. I don't want to make that decision now. I agree that birth control is half my problem but why should I take that drastic step when shortly some scientist will come up with a real answer, maybe even a pill for men? It may be my ego, but I'm worried by the operation, what changes it would bring. Possibly it's immature, but I wonder if I should be married, and I'm scared for the first time by the abortion and by my wife's anger at my reluctance to have a vasectomy.





A mix of prints—under separate cover at night

This is nice—not only having prints like these, but something to tie around your shoulders as well, or to wrap yourself up in entirely; to be in either is to be completely dressed.... Dots, stripes, checks, left—organza geometrics in tones of purple, green, royal blue, hot pink, and white, tied with purple ribbon: one of the really beautiful mixed prints at Pierre Cardin-Paris New York—very covered with its long sleeves and loosely slung cowboy scarf and very airy, it simply blew into the room and brought spring with it.... Indian print wrapped in flowers and dots, right—Lanvin's sensational way to be bare and covered: the dress, of cotton—yards and yards, all falling on the bias from a tiny bra top. And the most glorious shawl—the same clean, vivid colors in thin, thin wool voile with masses of fringe—just thrown over (and over many, many things—it is the wrap for spring and summer).

Left: Of C. M. Gourdon silk; about $445. Bonwit Teller; Jacobson's, Michigan; Lou Lattimore; I. Magnin.... *Right:* Dress and shawl, about $215. Mid-February at Saks Fifth Avenue; B. Forman; Swanson's; Sakowitz. Dynel wig by Alvah, arranged by Maury Hopson. Accessory details, next to last page this issue.





Polka-dot-banded polka dots, left—navy, white, and chocolate-brown crêpe, shaped, pleated, finished by scarf: one of those effortless, pretty, deceptively simple dresses for which a zillion women are beholden to Adele Simpson—perfect for day, but not too day-minded for dinner; good under a coat in coat-weather, but not incomplete without one....Bands of navy on bistro checks, right—navy and beige ones with white floral centers: a nifty little dress by Shannon Rodgers for Jerry Silverman, very snug through the bodice, rolling in pleats—you could put it on tomorrow, and tomorrow would be spring (and if you were to put one of this spring's hats with it—say a soft white beret like this—that's about as much freshness as one look can hold)....

Left: Of Celanese acetate and Enka rayon (Fisher & Gentile fabric), about $200. At Bergdorf Goodman; G. Fox; Garfinckel's, Washington, D. C.; Hudson's; I. Magnin. Kenneth ...*Right:* Of polyester fabric

Dressing of day dresses in decorative prints

a Chinese garden of prints at night



Three soft, fluid, mostly covered satin-striped chiffon prints, opposite, from the Chinese garden that closed the show at Oscar de la Renta (and would have stopped it in any case—they are *ravishing*: (the only thing more delicious than seeing them drift across a room is being in them, drifting...). *Left, in the trio:* a plunge to the waist and a cummerbund closed with little frogs, in Chinese red and gold—fantastic dress for a brunette. (Case in point, this page, wears her hair center-parted and longer than today's going length. But with this dress, this neckline....Moral: Learn to stop worrying and love the hairpiece. And cut your hair.)...*Center:* Mandarin-collared black and blazing coral, wrapped with black satin at the waist....*Right:* Shades of wisteria floating on the body and a loose matching kimono floating over it.

All, Verron satin-striped silk chiffon. *Left:* About $495. At Saks Fifth Avenue; Swanson's; Sakowitz; El Palacio de Hierro, Mexico City. Reid Meredith hairpiece. ...*Center:* About $495. At Saks Fifth Avenue; Sakowitz; El Palacio de Hierro, Mexico City. ...*Right:* Saks Fifth Avenue; Swanson's; Sakowitz; El Palacio de Hierro, Mexico City. All coifs, Maury Hopson. Accessories, next to last page of this issu







FOR MR. AND MRS. JOE D. PRICE

masterwork

THEIR HOUSE WITH ITS MUSEUM OF JAPANESE ART RESTS LIKE A GOLDEN ORIGAMI ON THE OKLAHOMA PLAINS

BY VALENTINE LAWFORD PHOTOGRAPHED BY HORST

Triangles within triangles in a house, above, *"where one can sit on the floor and forget the world." The living room,* left, *is an arrangement of golden anodized-aluminum walls angled out and thickly carpeted part of the way up. Golden vinyl floors and the Goff-designed furniture gleam against pitch-black coal shot through with the glitter of glass chips. In the foreground, photographs by Joe Price lean on the sloping lid of a storage cabinet near a tall glittering sculpture by Bruce Goff.*

Set on a hill slight enough to be all but lost among the undulations of the Oklahoma prairie country, north of Tulsa and south of the state line of Kansas, is one of the most singular houses in America: owned by Joe D. Price and his Japanese-born wife, Etsuko, and designed by the phenomenally imaginative architect Bruce Goff.

To a newcomer, there is a startling incompatibility between the house's unplaceably exotic silhouette and coloring—horned golden roofs, inward and outward sloping walls, structural masses of opaque black encrusted with patches of glittering, translucent blue-green, like an outcrop of the underworld—and the wide-open, unmistakably Western landscape, where every shack or fence or pond or cloud is an event. But, far from being an exhibitionist folly, it is a very private house: intentionally secluded, remote from highways, barely perceptible from even a moderate distance on the extensive Price family estate.

The origin and history of the house are startling as well. It was designed and built for Joe Price when he was a young bachelor with ideas about replacing some of his American modes of living with Far Eastern ones, years before he traveled for the first time to Japan where he met and married Etsuko, a highly decorative and (Continued)





masterwork:
PLASTIC RAIN, FEATHERED SKYLIGHT, AND JAPANESE SCROLLS

(Continued) intelligent Japanese girl, and began with her help to form what is now one of the most remarkable private collections of Japanese painting outside of Japan. The ease with which the house was enlarged to contain their new life and the new collection suggests a mysterious process of architectural precognition.

Joe Price, now in his early forties, is Oklahoma born and bred. His late father founded the H. C. Price Company, pipeline constructors, at Bartlesville—and the Price family's fortune. Studying engineering at the University of Oklahoma, Joe Price became interested in art and architecture. When Frank Lloyd Wright came to lecture at the university, where the Oklahoma-born architect Bruce Goff was teaching, Joe Price asked Goff to find out whether Wright would design new offices for the H. C. Price Company. Wright's reaction was enthusiastic. "We'll build a needle on the prairie! That's where a skyscraper belongs."

In 1953, when the "prairie needle," the Price Tower, was going up, Joe asked Bruce Goff to design a house for him on another part of the property. Goff's design struck Frank Lloyd Wright as so outrageous that he asked if it was meant as a joke. Goff withdrew his design.

Joe Price, who had been introduced by Frank Lloyd Wright to Far Eastern philosophy, was introduced by Bruce Goff to Far Eastern art: specifically to the paintings of the eighteenth-century Japanese master Jakuchū. Although Jakuchū's work was not much admired in the West, nor even in Japan, it had an immediate appeal for the young American, and an ever-increasing number of Jakuchū's paintings (now highly prized in Japan) constitute the greatest glory of his (Continued on page 190)

Guests pad shoeless in the soaring quiet of the living room (in another view, left*), the nucleus of the bachelor house Bruce Goff designed in 1957 and expanded after Joe Price's marriage in 1966. Always, the triangle peaks the design—especially the skylight screened softly by banners of plastic "rain." The hexagonal lines of the center seating-recess in the floor are repeated in the tiger-wood, mosaic-top table—containing a bar, record player, and tape deck—that sinks out of sight at a button's touch. The floating painting is by Bruce Goff.* Above: *This superb detail is from the silk scroll "Mandarin Ducks in Winter" by Jakuchū, the eighteenth-century Japanese artist most admired by Joe Price.*



masterwork:
SEQUINS, GLASS, GHOSTS, AND ROCK GARDENS

A sunray entrance to the guest bedroom, left, *is one of three remarkable doors designed by Bruce Goff for the Price house in a spangled spree of plate glass inlaid with colored glass, striped with metal, sequins, and tiles. Again, the triangle prevails in the chevron-shaped foot of the bed at the center. The scroll painting of a beautiful, eerie "ghost,"* right, *by Goshun, is from the extraordinary collection of Japanese art in the museum,* above, *where Mr. and Mrs. Price sleep in Japanese fashion—on featherweight mattresses that, with the linens, are stored away by day.*



masterwork:
RARE JAPANESE SCREENS, A STAR POOL BEACHED IN CARPET



Beauty outweighs utility, Joe Price told his architect, Bruce Goff. No conflict here. The glorious mid eighteenth-century Japanese screens of the Tosa school (one, above; another, in a detail, right) shimmer in the serene, amber-golden museum. Here, the hexagonal step-down seating area has a centerpiece pool, both decorative and necessary to provide the humidity that preserves the screens. Below: *Etsuko Price, who was born in Kyoto, photographed in Japanese dress—the screen at her right by Hoitsu (1761-1828).*



HORST

 (Continued from page 185)

"Joe advised me, if ever I had to choose between beauty and utility, to choose beauty."

collection.

In 1957 Joe Price once again asked Goff to design a house for him. This time Joe Price stipulated that Goff's design should be based on a module: a formula used by Wright in many of his own works. He also stipulated that it should be a house where one could sit on the floor, a bachelor house where there would be a minimum of formality—in short, a spontaneous revelation of his own shy but sympathetic character and a remembrance of life in Polynesia where he had traveled the year before.

Goff produced a design based on a three-foot triangular module. Three cantilevered beams support the ceiling of an immense pyramidal living room, and three wings—carport, bedroom, porch—each prolonging a side of the triangle form the pyramid's base.

For Goff, one suspects, the more stimulating of his client's two demands was the stipulation that this was to be an informal house, where one could sit on the floor, "forget the outside world," relax.

Americans are not Polynesians. If they are to sit on the floor and like it, the floor must be soft. So the floor of the living room is covered for the greater part with a thick layer of carpeting underlaid with foam rubber. The main source of daylight in the living room is a skylight formed by a combination of triangles at the intersection of the three cantilevered beams that support the roof. But only the northern triangle of the skylight is made of glass. The other two are lined with white goose feathers, each individually stuck in latex paint, to reflect and diffuse the light entering through the glassed side. There is a notable lack of shadows in the room below.

Other sources of daylight are equally gentle. Small windows composed of triangular panes of plain glass pointing outward, surrounded by triangles of dark-blue glass pointing inward, dapple the interior with oblique colored reflections. And through almost imperceptible glass-filled slits in the masonry, sunlight and moonlight cast slowly-changing patterns on the walls.

To relieve the whiteness of the carpet, Goff used gold anodized aluminum and hard black coal (anthracite) for structural masses brightened with blue-green glass cullets. On the outside, coal and glass form parts of the walls, and gold anodized aluminum covers the roofs with their "horns"—actually lightning rods, indispensable on the prairie. Goff said: "Joe advised me, if ever I had to choose between beauty and utility, to choose beauty. Fortunately, this distinction did not have to be made."

Frank Lloyd Wright always referred to the building as "Little Joey's Flophouse." Nonetheless, Wright admired Goff's talent. Three times, Frank Lloyd Wright tried to enroll Bruce Goff as his "second lieutenant"; each time, the younger man declined, explaining on the third occasion, "Unlike some, I don't regard you as the Devil. Unlike others, I don't regard you as God. I am not cut out to be your disciple. I need to keep at a distance to see you properly." Wright replied: "I wish others understood me as well as you do."

In 1965, Joe Price went to Japan, fell in love with the country, and laid the foundations of his present collection of Japanese painted scrolls and screens, for the most part dating from the Edo period (1615-1865). In Japan, too, he met his present wife, Etsuko—the daughter of an officer in the Japanese Navy killed on active service in World War II. They were married in 1966. Etsuko has the charm of many women of her background: neatness, deftness, a seemingly effortless ability to smile and say nothing combined with the character and competence that lie behind the Japanese woman's traditional self-effacement.

On his return to Oklahoma, Joe Price asked Bruce Goff to transform his American bachelor house to accommodate not only a Japanese art collection but a Japanese wife.

Goff's addition consists of a low gallery opening on one side into a kitchen and a dining room and leading to a museum at its far end. Once again, Goff used the triangular module as the basis of his design. In the dining room, a hexagonal dining table is set in a hexagonal pit; the surface of the table is on a level with the pit's edge, so that those who wish to can sit, in Japanese fashion, on the floor, while those with non-Japanese legs can stretch them comfortably into the pit below.

The interior of the museum forms a triangular pyramid with the corners edged off. In the center of the room, a cantaloupe-colored carpeted hexagon rises above the surrounding teak floor to enclose a hexagonal pool, lit from below. In each of the three walls is a silk-lined alcove—a version of the traditional *tokonoma* of Japanese houses. The windows are shielded by translucent *shoji* screens.

The immediate impression is one of rare visual beauty: the soft light and the textures, the interplay of triangular and rectangular shapes, the mystery of the hexagonal pool. Eventually, the practical beauty impresses still more. The water of the pool acts as a humidifier, without which the painted scrolls and screens of the collection would be liable to crack in the dry climate; and the floor conceals an additional humidifying system. The alcoves are large enough to display several hanging scrolls at a time. Three ash-wood storage units flanking the raised hexagon around the pool are not merely for storing the folding screens but for displaying them.

The Price museum is not only a private museum, designed to hold a private collection, it is also the most private room in this very private house. Since the addition of the new wing, the bedroom of the bachelor house has become a guest bedroom. Mr. and Mrs. Price sleep in the museum: in Japanese style, on light mattresses covered by bedrolls, laid on the floor at night and easily stored away by day. At the back of one of the storage units, a hidden staircase leads down to their dressing rooms and a Japanese bathroom with a sunken hexagonal bath in the floor, immediately below the sunken hexagonal pool of the museum.

Outdoors, the angle between the original building and the new wing provides space—and shelter—for a small but enchanting garden which, though far from being classically Japanese, suggests Far Eastern garden design: dwarf pine and juniper and maple, bamboo and iris, miniature mountains, rocks and waterfalls, a goldfish pond with waterlilies, stepping-stones, and an island. A narrow terrace of teak wood leads down to a little teak-wood dock, where Etsuko Price crouches to feed her goldfish.

There is a good deal more to Etsuko Price's life than playing prettily with goldfish. She does the housework, is an excellent cook, and produces and serves all the meals, Japanese or American or a combination of both. She also works with her husband in the museum.

Last September the Prices were in Tokyo for an exhibition of Jakuchū's paintings at the Tokyo National Museum: comprising the entire Imperial Household Collection—thirty-one in all—of Jakuchū's works, wall-paintings by Jakuchū from seven temples in Japan, and several Jakuchū paintings from the collection of Joe and Etsuko Price. It was the first time in history that any commoners, Japanese or foreign, have had the honor of having their private collection shown together with an Imperial collection.

About a year ago, Joe and Etsuko Price decided to call their house *Shinenkan:* after Shinen Kan, a favorite studio of Jakuchū in Kyoto, as an act of homage to their favorite eighteenth-century painter. To one who has enjoyed their hospitality, it seems doubly appropriate. For the name, which literally translated is "The House of the Faraway Heart," can be more freely translated as "The House for Losing the Heart." At twentieth-century *Shinenkan*, if you have a heart to lose, you are liable to lose it. ▼

Someone's in the kitchen with Maxime:
AMERICA'S MOST INFLUENTIAL COOK
MARION ROMBAUER BECKER

BY MAXIME McKENDRY



THOM LAFFERTY

An American culture hero sat down at my blue-enameled kitchen table for a cup of hyssop tea: Marion Rombauer Becker (above, left), who with her mother, Irma S. Rombauer (who died in 1962), produced that forty-year-old washable-blue-covered classic of good recipes and high spirits—*The Joy of Cooking*, which seems to have saved marriages, built fortunes, averted mutinies, and gotten more fan mail than Elizabeth Taylor.

Marion, Mrs. John W. Becker, came to New York for a meeting of gardeners. "Gardens drive me wild with excitement," she said; and that excitement comes through in the good-looking book she coauthored with an ecologist, a flower-arranger, and a flower-illustrator: *Wild Wealth* (Bobbs-Merrill Co.). Writing about her love affair with the Beckers' eight woodland acres in southwestern Ohio, she quoted Paul Valéry: "I write half the poems; my reader writes the other half."

That other half is the story of *The Joy of Cooking*, too. Nobody, I find, just *uses* that cookbook. It's more like an inspirational work that sets people creating not only their own dishes but their own businesses. One restaurant-owning couple Marion met in Texas showed her their large house and swimming pool: "We owe it all to you." And they all write her letters, which she handles with her staff of one assistant. (Marion tests recipes herself; *Joy* is revised in—literally—a continuous process.)

Joy had its start in the days when the Rombauers of St. Louis summered in Michigan. Feeding gangs of children and friends with the resources of a local grocer who considered lemons exotic led Mrs. Rombauer to start her book; and while it was written, Marion—an art student in New York—tested her mother's recipes ("According to Mother, if I could cook them, anyone could") and illustrated the volume. Publisherless, mother and daughter in 1931 arranged all with a printer in forty-five minutes and sold three thousand copies to friends of friends of friends. (*Joy* is still a family book; Marion's husband and younger son contributed to the last version.)

Then Mrs. Rombauer met the president of a publishing firm—Bobbs-Merrill—at a bridge party and the book's history is this: two million copies of the present edition sold since 1962 and a total of twelve editions with sales in the uncountable realms and pirate versions abroad. Users of the early editions of *Joy* love them best; they write cranky letters saying, "What happened to baked-bean sandwiches?" But today's young (including the editors of *The Whole Earth Catalog*) dig the "About" sections that deal with ingredients, nutrition, and the *reasons* for the cooking methods. Marion Becker's frothy white hair and still-starry eyes don't hide the fact that she is definitely thinking every minute and steps to a young tune. The biggest-selling year in *Joy's* life was 1971.

After we exchanged herb lore (She said, "Wormwood will keep the flies off you on a tractor"), I asked Marion Becker which were her favorite vegetable recipes and got, along with the choices, this good tip: Any recipe in *Joy* that has "Cockaigne" (the Becker house) in its title is a family pet. Here are her recipes, in true *Joy* style:

BROILED STUFFED MUSHROOMS COCKAIGNE

4 Small Servings

Preheat broiler.

There are wonderful farces of sweetbreads, sausages or just seasoned puréed peas with a sprig of lemon thyme. The mushroom stems may be incorporated with them to form the stuffings. Our particular favorite is given below.

Remove stems. Wipe with a damp cloth:

12 large mushroom caps

Chop the stems. Simmer them for 2 minutes in:

1 tablespoon butter

or, if the stems are very large, cook them, first in the top of a double boiler in:

Milk

Add:

1½ cups dry bread crumbs
¼ cup chopped blanched almonds, pecans or other nut meats
(1 pressed clove garlic)
1½ tablespoons chopped chives, basil or tarragon

Bind these ingredients with:

2 tablespoons cream, stock or part stock and part sherry

Season with:

Salt and paprika

Brush the caps with:

Butter or olive oil

Fill them with the above dressing and sprinkle with:

Grated Parmesan cheese

Place them on a well-greased pan. Broil for about 5 minutes and serve them sizzling hot on:

Toast

TOMATO TART

6 Servings

Have ready:

6 baked 3-inch Tart Shells

Prepare a filling of:

¾ cup tomato purée
¾ cup heavy Cream Sauce
3 tablespoons sautéed chopped onions
½ cup sautéed chopped chicken livers
2 tablespoons chopped stuffed olives

Just before serving, preheat the oven to 400°. Fill the tarts and bake until thoroughly heated. Serve at once.

PRUNES AND CHESTNUTS

4 to 6 Servings

Drain and place in a casserole:

1½ cups canned chestnuts
¾ cup pitted canned prunes

Combine, heat and pour over the above:

1 tablespoon butter
¼ teaspoon salt
(1 tablespoon sugar)
½ cup dry white wine

Heat thoroughly and serve as the compote in a meal in which the entrée is ham or fowl.

PURÉE OF LEEKS

Good as a meat garnish or stuffing in tomatoes.

Prepare and cook:

Leeks, boiled or braised

Drain them well. Chop them coarsely. For each cup add:

2 tablespoons butter
½ cup fresh bread crumbs
Salt and pepper

Stir and simmer them gently until blended. If they become too thick, add:

A little cream

Serve the purée very hot with:

Finely chopped parsley

From *The Joy of Cooking* by Irma S. Rombauer and Marion Rombauer Becker, copyright, 1931, 1936, 1941, 1942, 1943, 1946, 1951, 1952, 1953, 1962, 1963, 1964 by The Bobbs-Merrill Company, Inc., reprinted by permission of the publisher.

 (Continued from page 104)

Wise pregnant women will avoid cats, rare meat, cigarettes, nose drops, and whipped cream.

the fetus through the mother's placenta and invades the brain. If the infant has been severely affected, the diagnosis can be made at birth; in milder cases, the parasites may affect the brain later. It may be possible to treat congenital toxoplasmosis if it is identified early enough, so physicians are learning not to dismiss lightly a "virus" or "bug" in a pregnant mother and to urge patients to report *any* illness.

Researchers have found two obvious sources of toxoplasmosis: the consumption of raw or undercooked meat by the mother and her contact with infected cats. Steak tartare or even rare roast beef had best be eliminated during pregnancy. Since cats may be carriers of toxoplasmosis without showing any symptoms, pregnant women should curb their friendship with cats. Under no circumstances should they empty litter boxes or in any way come in contact with cat feces. This is the way the parasite spreads from an animal to a human being. Dr. Apgar maintains that although these precautions may eliminate some toxoplasmosis cases, the disease is spreading so rapidly that research on a vaccine should be started immediately with the cooperation of virologists, bacteriologists, and fetologists.

Among the most rapidly changing obstetrical ideas are those about *nutrition*. Only fifty years ago, mothers were told they were "eating for two." High-carbohydrate and high-fat foods were recommended. Proteins were often restricted. When it became obvious that the fat mother and her infant often had serious problems, the situation was reversed. Women were told to restrict weight gain to no more than twenty pounds and were put on high-protein, low-calorie diets. Some women were so terrified of their doctors' wrath at an "excessive" weight gain that they starved themselves before every prenatal visit. Fetologists are now finding that if the mother starves herself, the infant's birth weight may be *too low*, causing other serious problems. Physicians now try to determine the woman's optimum weight and ask her to adjust her diet accordingly. High protein intake is still recommended, but physicians are becoming increasingly aware that some of these diets are too high in cholesterol, which might not only be unhealthy for the mother's heart and arteries but also might affect the heart and arteries of the baby. Therefore, they are advising their patients to restrict their intake of eggs and other high-cholesterol foods and to concentrate on skinless chicken, fish, low-cholesterol cheese, skim milk, very lean meat, margarine rather than butter . . . and whipped cream is out on all counts.

Studies in England, Germany, and Scandinavia have also shown that a pregnant woman who smokes tobacco has a much higher chance of producing a low-birth-weight baby than one who doesn't smoke. Many doctors are now telling their patients not to use cigarettes to appease hunger and to stop smoking if they can.

Also discouraged is the use of *any kind of drug* not prescribed by a physician who knows of the pregnancy. The thalidomide tragedy in Europe several years ago warned scientists of the damage a seemingly harmless chemical can do to an unborn infant. Fetologists now believe that any embryo may carry a genetic susceptibility to damage by many kinds of drugs. The National Foundation advises women to cease taking any unprescribed drugs, especially during the first eleven weeks of pregnancy when the infant's brain is forming. This includes aspirin, vitamin pills, cold pills, baking soda, cough lozenges, douches, and even nose drops. "We have no proof that any of these substances, in themselves, can cause harm," Dr. Apgar says, "but it makes sense to be cautious." A drug harmless in itself could cause damage when used in conjunction with another drug or when transmitted to a fetus with an inherited susceptibility to damage by it.

This may be one reason why physicians increasingly do not use any medication to stop a threatening spontaneous abortion. For some years, women were given a synthetic hormone, diethylstilbestrol, to prevent miscarrying. Recently researchers have discovered that female children born to these women have a much higher than average incidence of vaginal cancer. Many fetologists advise letting nature take its course if a miscarriage threatens; they won't even recommend putting the mother to bed to stop the bleeding. Spontaneous abortion is often the way nature eliminates a defective fetus.

Dr. Allan Barnes, chief of the department of obstetrics and gynecology at Johns Hopkins Hospital, goes even further than most physicians in warning against any drugs during pregnancy. "It would be apparent that the only complete protection would be therapeutic nihilism (no drugs at all) for females between the ages of fourteen and forty," he says only half facetiously. "However, since the United States is firmly committed, at the moment, to the proposition that life is a reasonably serious illness through which the patient comes only with the aid of innumerable drugs, this attitude is unlikely to be widely accepted."

Dr. Barnes also maintains that American medicine still pays too little attention to pregnancy and labor, and most fetologists would agree with him. "Physicians are committed to the fallacy that to be interesting, one has to be adult, fully developed, and preferably degenerating," Dr. Barnes says.

The baby's safety during birth *does* concern such hospitals as the Yale-New Haven Hospital which has a fetal intensive-care unit where infants are kept under electronic vigil throughout labor and delivery. The fetal-monitoring system was developed by Dr. Edward Hon, who was born in China and now is at the University of Southern California. According to Dr. Hon, the most serious threat to the baby during delivery is interruption of the blood supply, which deprives the infant's brain of oxygen. Until his little machine became available, the only method of spotting this fetal problem was with the stethoscope; but the stethoscope cannot pick up danger signals *during* uterine contractions, when the fetus is under the most stress. By the time the physician discovers that something is wrong, it may already be too late.

Dr. Hon's machine (which looks like a tape recorder) can pick up distress signals long before they become apparent to the stethoscope. Often the remedy is simple: changing the mother's position. If drugs have been given to speed up labor or to alleviate pain, they can be stopped or changed before serious harm is done. The physicians at Yale have discovered that the monitor has helped them to avoid Caesarian sections in about 75 percent of their cases of fetal distress.

The machine is easy to use. The physician waits until the cervix has dilated sufficiently and then clips tiny electrodes to the baby's scalp inside the mother's womb; a tube also is passed into the uterus to measure the strength of contractions. The monitor records on graph paper the infant's heartbeats and the uterine-contraction pressure. A sudden change in either rate activates an amber warning light and an emergency obstetrical team rushes to the mother's bedside.

Since so much is new in fetology, any prospective mother should talk to her obstetrician-gynecologist about possible problems. Fetology is an interdisciplinary science, and unborn infants have become the concern of many medical specialists. She may well be referred to several specialists and clinics. Now as never before, science offers to prospective parents tremendous hope for healthy babies. ▼

EDITOR'S NOTE: *Ellen Switzer, who often writes on medical subjects, worked with Dr. George J. Langmyhr, director of the medical department of Planned Parenthood-World Population, in exploring the field of fetology.*

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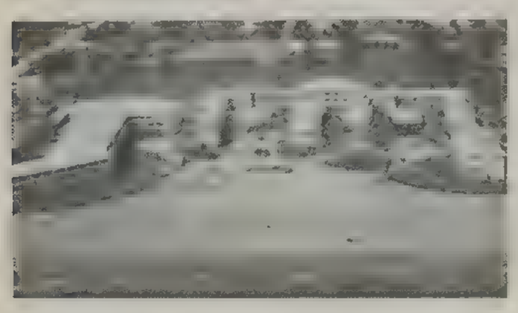
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VOZNESENSKY

(Continued from page 170)

symbolically the creator of harmony in daily life. Certain women excel in this while having magnificent careers. Others only ache for it: their lives and those of others around them are chaos. This is not infrequent in the U.S.S.R., where everyday life was deeply perturbed and often broken up by war."

Q.: *What are you working on now? What woman has captured your imagination?*

"I am writing about a Latvian woman on water skis! She is flying over the water at a fantastic speed. I know of no lovelier vision. . . . This woman is free, yet she is *led.*"

Q.: *By what? By a man? By a cause?*

"By a cause, of course! *Like a man!* Soviet women are propelled by the general force which is leading our country. By the way, I feel that women everywhere are entitled to complete equality with men. Equal wages and such. Moreover, to be interesting to themselves and to others, women have to be inwardly free—*like men.* I like women who are liberated and strong. Strong but not domineering. Domineering women are unnatural—the horrid result of endlessly compensating for a lack of power of self-determination. Such women will disappear from the face of the earth as we all become free—'in a world of airports and poets.'

"An element of risk is becoming to woman. For me, she is at her most attractive at the wheel of a car. She is seen in profile. She holds her head high. She stops being self-conscious to concentrate on the car and on the road. The road *leads* her. She herself is free and brave."

Q.: *What Americans—men and women—interest you today?*

"I admire Bob Dylan extremely as a person and as an artist. Certain poets have told me that 'Dylan is not serious.' Is that because he is so successful? I know enough about America to know that Dylan is enormously serious. Anyway, the American youth which adores him after almost ten years can't be wrong. Dylan is a real artist, a marvelous combination of poet and musician, like our own Okudjava. I also like the whole idea of Jane Fonda. I should like to meet her. Is she not one of these women racing at full speed, led by a cause she believes in? I would want to know Father Daniel Berrigan. He is surely one of the most interesting Americans today. I might stay on in the U.S. for a couple of extra days if my meeting with Father Berrigan is agreed upon by the Danbury prison authorities."

Q.: *What are your thoughts about clothes? Do they interest you?*

"They do, though they are not as important as women think. After all, they are only the wrapping! They are only significant in the sense of costume—of that harmony which I was mentioning earlier. Thus, I like the way young Russian women dress today—no longer imitating Parisian fashions but having their own style adapted to our own climate and rhythm of life: Moscow is a vital city today; they suit their short skirts, boots, fitted sheepskin coats, and *Papahas* (Cossack-inspired fur hats) to their city. The Russian working girl has had great style from the days of the Revolution: trousers, tightly belted work shirts, bandannas. The Red Army men of that era with their long belted coats and pointed helmets influenced European fashions. Older women who excel in a profession usually have style—it's surely because they have self-assurance and an inner sense of purpose.

"Russians have an excellent visual sense, despite what's often said about them being more musical or literary than visual. A sense of design and of color. Since World War I so many great fashion and costume designers in the West have been of Russian origin! Think of the famous Ballets Russes. This sense of costume comes from somewhere deep inside. It is a part of the national genius—this gift of visual expressiveness. It is closely linked with a sense of the theater. It can be seen in those early, naked, supremely elegant sets of Meyerhold's, which were exhibited at The New York Cultural Center on Columbus Circle, or in Yuri Lyubimov's stagings at the Taganka theater. In his new, brilliant *Hamlet*—which is, by the way, *not* a jazzed-up *Hamlet* but one in the great Russian tradition of Hamlets—one movable curtain, dividing the stage perpendicularly, suggests a whole world of Shakespearian romance. Costume can be a metaphysical statement, as in certain Rembrandt portraits. Or else, it can be play, visual tricks, magic. It is dynamic: Allen Ginsberg is translating one of my poems, 'Time Under Repair.' There is an image there: a girl's mini skirt slowly shrinks and shrinks—and it disappears and becomes the girl's bangs. Or else, in my Berkeley poem:

Berkeley is inside me.
The students there are
a source of rebellion
and light.
Two black shadows
spreading—
My girl friend's black
bell-bottoms.
Her belly is the source
of the light!"

Q.: *What shows have you seen on the American stage that you have found exciting?*

"The current New York production of *Hair* is amateurish—our own Yuri Lyubimov is so much better, especially at using group movements, choruses, choreography. On the other hand, I loved the 'Liquid Theatre' at the Guggenheim. . . . Delicious! I think I'll take a water bed back to Moscow—that's one thing which cannot be bought there yet. I am looking forward to seeing *Jesus Christ Superstar.* Though I understand it is not very good, I want to check it out for certain aspects of staging: I am working right now on a new play for Lyubimov's theater."

Our lunch is over. We must go on to Irving Penn's studio, where Voznesensky is to be photographed for Vogue. But first—speaking of costume—we discuss what the poet is to wear. Voznesensky settles for what he usually wears at his readings, a carefully put-together costume somehow suggesting a professional athlete—perhaps a Soviet soccer player on vacation: a sleek black zippered jacket made in Finland, a white turtleneck sweater. The white cap, evocative of a Russian worker's *casquette,* comes from Cardin in Paris. A magnificent cashmere Paisley muffler from London, with its muted, stylized eighteenth-century design, is "like old Petersburg" and much needed on a cold late-autumn day.

We go out on a street filled with icy sunshine and city noise. Voznesensky says:

"One of the American sights I love best today is the young Negroes—walking erect, with pride, eyes wide open. And their elegant, original clothes! They

(Continued on page 200)

VASECTOMY

(Continued from page 173)

Isn't this like buying baby-seed? Are these sperm banks commercial ventures?

First, no, it isn't; second, yes, they are. One purpose for sperm banking is to give psychological backup for vasectomy; a second important function is to gain fertility for men whose sperm count is too low to achieve impregnation. The sperm bank stores and concentrates the semen to the sperm level needed for successful implantation.

There are two commercial firms now operating banks for storing frozen semen: Genetic Laboratories, Inc., based in Minneapolis, and Idant Corporation of New York. Officials of both firms explain that sperm depositors, who pay for the testing, processing, and storage of their semen, retain full ownership of it.

Are there any legal controls of the sperm banks?

No federal controls as yet, though New York state requires sperm banks to be under the direction of a licensed medical doctor. The spokesman-officers of the two existing firms, both medical doctors, say they favor government controls of sperm banks.

Other medical leaders aren't sure that sperm banks ought to be sanctioned by law or allowed to operate as a business. "It's a commercial venture as it now stands," said one doctor. "Its business is to make a buck for the operator. And the possibilities—moral, ethical, and sociological—are horrendous.

"We really ought to sit down and figure out the ethics before we jump into the technical activities. Are we justified in using such methods for producing people?"

What is the main reason couples are choosing vasectomy instead of one of the established contraceptive methods?

Certainty against pregnancy is a major reason. Other methods of contraception have astonishingly high failure rates. For example, here's what the Population Council says on the chances for failure with the vaginal diaphragm: "In clinical practice, a pregnancy rate of 10 per 100 women per year is *quite satisfactory.*" But one-in-ten pregnancy roulette is not a game many want to play.

Dr. Abel Leader, a professor of urology at the University of Texas, gives still more data on failure rates for popular contraceptive methods. Most married couples, he explains, achieve their family size early, and then face a "period of risk" of about twenty years. Using either the IUD or the Pill, about 30 percent of women will nevertheless have unwanted pregnancies during this period of their lives. And Dr. Leader adds this jolting statement: "If the condom, the diaphragm, jellies, foams, or the rhythm method are depended on for contraception, fully 80 percent of such women will become pregnant against their wishes before they reach the menopause."

Why don't the contraceptive methods we all learned to trust work?

They do work; but human factors often block their effectiveness. For example, a woman may just plain forget to take the Pill or to insert a diaphragm. Later, she doesn't want to interrupt lovemaking in order to take the tardy contraceptive measures. Also, IUD's do sometimes shift out of position, and diaphragms may be placed improperly. There are subconscious factors, too. Dr. Hans Leyfeldt calls one of them "willful exposure to unwanted pregnancy." Here, the woman courts the risk of impregnation for any of a lot of complicated psychological reasons.

Has vasectomy any chance of making a real difference in the world's population?

The impact already is staggering, though the world is far from Zero Population Growth. In India, where population control is as desperately needed as anywhere on earth, more than 8½ million sterilizations have been done, most of them vasectomies.

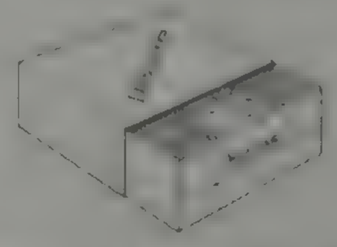
Here in the United States, the Office of Economic Opportunity now adds its support to the service organizations, such as Planned Parenthood and state and local health departments, to offer sterilization surgery to people who cannot pay. Dr. Warren Hern, of OEO, said what people really need, here and elsewhere, is "freedom from the tyranny of their own biology." Government-supported vasectomy services are almost sure to spread.

Vasectomy has two faces, one private, one public. Couples look toward surgical sterilization for personal reasons; governments and social institutions for public reasons, yet both have a stake in mankind's future. ▼



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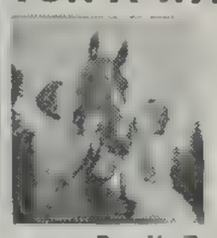
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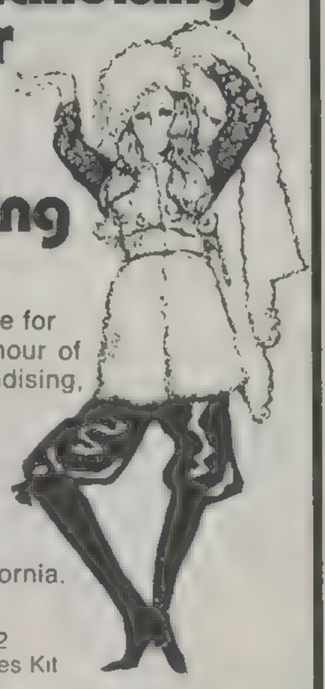
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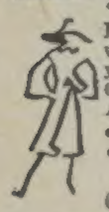
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EAST SIDE, WEST SIDE

Pages 118-119. Adolfo hat; bracelets by Danish Silversmiths; Sheffield watch; Belle-Sharmeer tights; Julianelli shoes.

Page 120 (left). Adolfo II hat; Viola Weinberger gloves; Roman Stripe tights; Golo shoes.

Page 120 (right). William Tanenbaum hat; Coach Leatherware bag; Pierre Cardin for Lucien Piccard watch; Fownes gloves; Roman Stripe tights; Walter Steiger for Pancaldi shoes.

Page 121. Adolfo hat; Kayser gloves; Burlington tights.

Page 122. Echo Designs scarf; Bergère bangles; Canterbury belt.

Page 123. Napier necklace; Coach Leatherware bag.

Page 124. Adolfo hat; Carrano bag; belt by Yves Saint Laurent; Roman Stripe tights; Julianelli shoes.

Page 125. William Tanenbaum hat; cuff and cuff links by Space Silver, at Suomi; Hanes tights.

Page 126. Givenchy Nouvelle Boutique sunglasses; Aris gloves; Danskin tights; shoes by Palizzio.

Page 127. Palizzio shoes.

Page 128. Camellia by Flower Modes; bracelets by Danish Silversmiths; Unisonic watch by Universal Geneve; Beautiful Bryans tights; Palizzio shoes.

Page 129. Doro hat; gardenia by Flower Modes; Donald Stannard bracelets; Burlington tights; Herbert Levine shoes.

Page 130. Adolfo hat; cuff by Michael Danyon; Burlington tights; Palizzio shoes.

Page 131. Adolfo hat; Alexis Kirk pendant and bracelet; Beautiful Bryans tights; Palizzio shoes.

Page 132. Umbrella by De Noyer; Adolfo hat; bracelets by Danish Silversmiths; belt by Anne Klein for Calderon (belt that comes with suit, not shown); Palizzio shoes.

Page 132. Vision Unlimited glasses; bracelets by Puig Doria for Barcelona Designs; Fownes gloves; Burlington tights; Belgian Shoes.

Page 134 (left). Tenderfoot beret; Coach Leatherware bag; Bonnie Doon socks; Herbert Levine shoes.

Page 134 (right). Adolfo hat; Paris Collections glasses; Arnold Copper pendant; Donald Stannard rings; Scott Barrie for Barrie Sport pants.

Page 135 (left). Adolfo hat; Charles Elkaim ring; K.J.L. watch; Danish Silversmiths cuff links; Sandor Goldberger buckle (belt that comes with outfit, not shown); Palizzio shoes.

Page 135 (right). Givenchy Nouvelle Boutique glasses; Celia Sebiri earrings; Aris gloves; Palizzio shoes.

Page 136. Alart glasses; Elegant belt (belt that comes with coat, not shown); Scott Barrie for Barrie Sport pants; shoes by Palizzio.

Page 137. Vision Unlimited glasses; Marvella pearls; Schiaparelli tights.

THE DARK OF NIGHT

Page 146. Christian Dior shoes.

THE LOOK NOW

Page 160. Adolfo hat; William de Lillo earrings; Hanes tights; Julianelli shoes.

Page 162. Adolfo hat; Doro scarf; chains by Pierre Cardin for Lucien Piccard; narrow belt from French Belt; rope-edged belt by Charles Jourdan; Grandoe gloves; Corum watch; Palizzio shoes.

Page 163. Van Cleef & Arpels earrings; Cartier chains; bracelets and rings by Bob Lee for Hunting World; shoes by Laura Tosato for Miller Eye.

Page 164. Adolfo hat; Hanes tights; Herbert Levine shoes.

Page 165. Celia Sebiri earrings; Knize scarf; rings by Bob Lee for Hunting World; Beautiful Bryans tights; Palizzio shoes.

Page 166. Eisenberg Ice earrings; Napier rings; Belle-Sharmeer tights; Charles Jourdan shoes.

Page 167. Julianelli shoes.

Page 168 (left). Earrings by Eisenberg Ice.

Page 168 (lower right). Sibley & Coffee shirt; bracelets by Bob Lee for Hunting World; Charles Jourdan shoes.

Page 169. K.J.L. earrings.

A SPRING OF PRINTS

Page 174. K.J.L. earrings and ring; belt by Yves Saint Laurent (belt that comes with dress, not shown).

Page 175. Adolfo hat; Marvella pearls; Berkshire tights; Julianelli shoes.

Page 176. K.J.L. earrings and ring; David Evins shoes.

Page 177. William de Lillo necklaces.

Page 178. Mr. John hat; pin on hat from Carol's Attic by Carol Horn; The Gazebo flower; K.J.L. rings; Phoenix tights; Charles Jourdan shoes.

Page 179. Tenderfoot beret; K.J.L. bracelets; Hanes tights; shoes by Laura Tosato for I. Miller.

Page 180 (left) and page 181. Earrings by Oscar de la Renta for Coro; Christian Dior sandals.

Page 180 (center). K.J.L. earrings; David Evins sandals.

Page 180 (right). Earrings by Oscar de la Renta for Coro.

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VOZNESENSKY

(Continued from page 194)

embody something fresh that has come into American life—a new energy, a new openness coming not from the top but from the masses. What I miss is the wit of Pop Art, which was in full swing when I was here last. Nothing new seems to have replaced it. And the striptease shows—they are so grubby nowadays. Or is it that I have grown old? Horrors! It is hard to know exactly what has changed—the U.S.A. or me."

We walk along Times Square, dominated by gigantic posters advertising the film *Nicholas and Alexandra.*

"*This* is where new Pop is hiding," Voznesensky exclaims. "Interesting, isn't it, this fascination with *Jesus Christ Superstar,* with the old worthless Romanovs. In a democratic country, fashion and nostalgia are inseparable. I was more atuned to the U.S.A. of the 'sixties, of Bobby Kennedy and of great hopes."

Q.: *Have you seen your friend Jacqueline Kennedy Onassis?*

"Yes, I called on her and we had a nice visit. She is blossoming. But as I saw her, I knew an era had ended for good. There are no more apple trees on her balcony. When I last visited her, they were in bloom and Bobby Kennedy was there and we had champagne and there was such hope in the air. It proved as evanescent as apple blossoms."

Q.: *Have any new youth idols come up in the U.S.S.R.?*

"No. This is not the time for charismatic personalities, either in the U.S.S.R. or the U.S.A. You, too, have no new Bobby Kennedy or Allen Ginsberg. . . . Most popular right now in the U.S.S.R. are group endeavors—like theater groups and jazz groups or the kinetic art movement *Dvizhenie;* and here, too, the new movements seem collective, like your Women's Lib."

Q.: *Have the glamorous Soviet women of ten years ago—Bella Akhmadulina, Valentina Tereshkova—been replaced in the public eye?*

"Not really. Valentina Tereshkova, the woman astronaut, is still beloved. She is a civic symbol, an inspiration for countless Russian girls. And the heavenly Bella is immensely popular. She has written a lot of superb new poems this year. She's lost some weight and is as beautiful as ever. She is married now to a young movie director and they have a small adopted daughter—who looks like Bella."

As we dash along, Voznesensky glances at store windows. We must go shopping. In a small red notebook are written the requests of Moscow relatives and friends, with the measurements of wife, mother, sister, and girl friends. Voznesensky, once a student of architecture, draws beautifully; and the measurements are accompanied by expressive sketches of each lady's contours.

In Penn's studio, with its high grey walls, its light evocative of the soberest of Dutch painters, I watch the photographer as he poses Voznesensky—Penn's sharp profile, his sensitive hands ("He reminds me of a Viennese psychoanalyst," Voznesensky said afterwards). I catch a moment worthy of Picasso's "Artist and Model" series: Both faces in profile against the light, the concentrated, confident photographer and the slightly tense model in his workman's jacket and white cap, leaning forward, elbows squarely set onto a small table. Penn delights Voznesensky with a story of Duke Ellington and Louis Armstrong once meeting at his studio for the first time in years and holding an impromptu jam session.

"Ellington is our god," says Voznesensky. "His tour in the U.S.S.R. was a triumph. People stood in the streets for days in the hope of getting tickets. We love him—no less than we loved Louis Armstrong. Like one of our own."

Before plunging into the bright world outside, I ask Voznesensky a last question.

Q.: *Has your conception of a poet's role changed since we first met, when you had just written your "Parabolic Ballad"? Where the artist "didn't steal into the Louvre by the front door, but on a parabola smashed through the ceiling. . ."?*

"Yes, it has. I feel a heightened sense of responsibility. This is not by choice. It's forced on a writer. Perhaps it's the chemistry of Russian life. Or is it life in general? How can one do otherwise? I'll tell you the story of a twenty-year-old girl who died frozen during a cross-country skiing trip in the mountains. She froze to death as she and a friend were caught in a sudden, terrible snowstorm. They had no sleeping bags. Her companion survived and reported that she died reciting poems from *Antiworlds.* All night long she recited them and then she fell asleep . . . her father wrote a heartbreaking letter, asking me to write a poem to her memory. This I did—it's 'Ice.' For a long time this episode moved me tremendously. My *Antiworlds* had not saved the girl. Her mother used to come to my readings and it was excruciating. Writing 'Ice' helped.

You look distant, Katerinka.
Not condemning—distant
  like mist.
And my poems, and my fate,
are convulsed with guilt.

Together, Katerinka,
we leaf through my life.
Success. Eccentric words.
When a line is live,
all of a sudden, you too
  come to life.

And you say,
small sister with the
  short hair,
a wooly wisp
tickling my cheek:
'Tell me of life, of
  the freshness of
  blackberries. . . .'

But the feeling of dread never quite goes away. Even in your wonderful Connecticut—a dreamy microcosm, all art and Indian summer and apples—it does not leave me. In Connecticut it was symbolized by that radio warning to parents of children trick-or-treating, about possible razor blades hidden in the apples given out to the children. Abominable!

Halloween, baby monsters
  roving the streets.
  Halloween,
Season of masks and
  leaves hurrying. . . .
Air smells like apples,
  but apples with
  razor blades.
There's a Karamazov cry
  sliced by a razor
  blade.
It's Halloween, our glad
  summer is gone. . . ." ▼

Note: "Halloween Apples" was translated by Robert Bly and will be included in a new collection of Andrei Voznesensky's verse to be published in English by Doubleday. All other poems here were translated by Olga Carlisle.

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